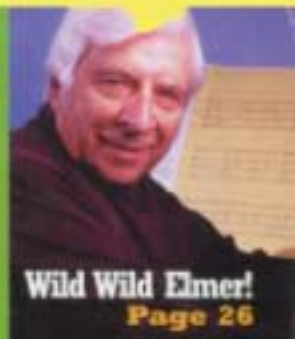


FILM SCORE



Wild Wild Elmer!
Page 26

THE Good, THE Bad, AND THE Shagadelic

George S. Clinton
gets *Austin Powers'*
music mojo

JERRY GETS SHAFTED

Goldsmith
music of the
Watergate Era

LEARN TO BE A FILM COMPOSER

Or, just look
like one...

PLUS REVIEWS!





**ALEPH
RECORDS**

presents
its newest release:

**THE
EAGLE
HAS LANDED**

DIRTY HARRY



film classics

f.p.o. strip in supplied film

The Osterman Weekend

\$12.95 (#010)

The ultimate Sam Peckinpah thriller about financial and political corruption. Schifrin's score parallels this illusion/reality world and propels the tension to an explosive ending.

Order Now!!

call toll free

1.888.287.8812

or visit our website at

www.schifrin.com

RUSH HOUR

Rush Hour \$12.95 (#005)

"Whitkin's score, a blend of funky urban groove and exotic Chinese instrumentations, put the kike behind every wise crack and close call. Main theme sets the stage with a wildly exciting collage of guitars, Asian scales, and a driving beat.



"Che!" \$12.95 (#004)

Schifrin has assembled a hot Latin sound using the rhythms and colors of Cuba, Argentina, and the Bolivian Andes. This music from the motion picture "Che!"



Something To Believe In

\$12.95 (#008)

Schifrin's symphonic score combines many styles: PUP. Placido Domingo sings the title song: "We're In This Together" by Simply Red. CLASSICAL - Schifrin's Piano Concerto #2 U.S. release 1999.

A Film Score Monthly presentation

Visit our message board, get breaking news, participate in

THE
MAG
WITH
THE

COOLEST
WEBSITE

www.filmscore-

Preview CD sound clips and place

The perfect complement to your favorite magazine—updated

CONTENTS

FILM SCORE
MONTHLY

JULY 1999

FEATURES

18 Soundtrack 101

A recent graduate poses (and answers) practical questions about the USC Advanced Studies Program in Film Scoring for Motion Pictures and Television.

By Jasper Randall

22 Shagging a Sequel Score

Composer George S. Clinton and director Jay Roach share their thoughts on the making of *Austin Powers 2*.

By Jeff Bond

26 Wild Wild Elmer

The master of the western returns to the genre—sort of. A conversation with Elmer Bernstein on the scoring of his summer blockbuster.

By Jeff Bond

REVIEWS

29 Shafted in the Watergate Era

Our massive listener's guide to the works of Jerry Goldsmith continues, from *Chinatown* (1974) through *The Wild Rovers* (1971), including info on Jerry's "lost years" on TV.

By Jeff Bond

34 Settling Old Scores

A host of recent reissues get the once over, including *The Golden Voyage of Sinbad*, 1984, *Johnny Cool*, *Lawrence of Arabia* and *The Sword and the Sorcerer*.

By FSM staff

DEPARTMENTS

2 Editor's Page

The Five-Percent Solution

4 News

Orders Are Forever; *Austin Powers* score news.

5 Record Label Round-up

What's on the way

6 Now Playing

Movies and CDs in release

7 Concerts

Live performances around the world

9 Upcoming Film Assignments

Who's writing what

11 Mail Bag

Polished Waxman

15 Downbeat

Love, Religion and Murder

42 Score

Reviews of the latest releases, including *The Mummy*, *The Matrix*, *Playing By Heart*, *Entrapment*, and more.

47 Soundtrack Related

Into the Dark Pool

49 Retrograde

A Harmonic Conference

15 Reader Ads

39 FSM Marketplace



Wild Wild West brings out the outrageous in Elmer Bernstein.
page 26



Want to be a film composer?
Here's how to make the grade.
page 18



It gets weirder for
Frau Farbissina and Dr. Evil.
page 22

Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Lukas Kendall, 5455 Wilshire Blvd., Suite 1500, Los Angeles CA 90036-4201. Periodicals postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Film Score Monthly, 5455 Wilshire Blvd., Suite 1500, Los Angeles, CA 90036-4201

ON THE COVER: THE GOOD, THE BAD, AND THE SHAGADELIC. PHOTOS BY K. WRIGHT, © 1999 NEW LINE CINEMA, ALL RIGHTS RESERVED.

STAFF

EDITOR & PUBLISHER

Lukas Kendall

MANAGING EDITOR

Jeff Bond

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams

John Bender

Jonathan Broxton

Douglass Fake

Tim Kurkoski

Jasper Randall

Chris Robinson

James Southall

Jesus Weinstein

COPYEDITOR

Steve Gilmartin

PUBLISHING CONSULTANT

Digital Film & Print, Inc.

THANKS TO

B.A. Vimtrup

CONTACT INFO

EDITORIAL & SUBSCRIPTIONS

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 323-937-9890

FAX 323-937-9277

E-MAIL lukas@
filmscoremonthly.com

ADVERTISING

Bob Hebert

Digital Film & Print, Inc.

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 323-932-5606

FAX 323-932-6111

THE SOUNDTRACK HANDBOOK

A six-page listing of mail
order dealers, books, societies,
etc. Free upon request.

OUR WEB SITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 1999 Lukas Kendall

PRINTED IN THE U.S.A.

The Five-Percent Solution

AS LEGENDARY SCI-FI WRITER THEODORE STURGEON
NOTED, 95 PERCENT OF EVERYTHING IS CRAP—AND
REGRETTABLY, THAT GOES FOR FILM MUSIC AS WELL...

People have been bashing the state of current film music for as long as I can remember. This is partially a fan's trapping of wishing for the "good ol' days": first there were title songs, then jazz scores, then rock scores, then rock compilation scores, then synthesizers, then hip-hop, and so forth. All of these things are historical progressions which were lambasted at first but in retrospect created great works of art.



Look out—
the Cranky Guy
is back!

Still, it is legitimate to complain of the inadequacy of today's works. And frankly, we've reached a new low. It was one thing when familiar composers began writing their *Ricochets* and *Shining Through's*. Today, not only are most established composers treading water, but to quote Roy from *Close Encounters*, "Who the hell are you people?" It's become a mantra in film music fandom that everyone

but the composers are to blame—producers, directors, the whole "system." Well I don't buy it.

First, however, some historical perspective. There are fewer great composers than most people think. From the Golden Age, there are six composers being immortalized on stamps next fall: Korngold, Steiner, Herrmann, Tiomkin, Waxman, Newman. Add Rózsa, not eligible for a stamp because he died less than ten years ago. Throw in Victor Young, Friedhofer, Raksin, Salter, Kaper—that's 11. Die-hard fans can rattle off a list of another dozen or more, but honestly, I don't have a big Herbert Stothart collection (the music is unavailable, but that's another story).

How many major Silver Age composers are there? North, Bernstein, Rosenman, Mancini... going into the '60s, there are Barry, Goldsmith, Williams, Jarre, Schifrin, Delerue, Morricone and a few other foreigners. For today's generation, major figures include Horner, Elfman, Zimmer, Silvestri, Kamen and Thomas Newman.

The point is that there are only around a dozen all-time great film composers whose every last note is worth hearing. There are maybe two more dozen solid composers who have done multiple memorable works, and

then many notable figures who have struck gold on rare occasion.

Look at the list of composers for whom we've listed their upcoming assignments. There are over 240 of them. It's madness alone that 240 people have managed to secure jobs scoring movies, but how can they be any good? Film composers historically have come from other walks of life: first they were European refugees and Broadway arrangers, then New York concert composers, then big band arrangers, then rock musicians. Today, the most innovative composers seem to come from a record producing/sampling background, but that's a field full of bullshit artists. The barriers to entry for film composing have been demolished, and for every Hans Zimmer or Danny Elfman that paved the way and belong, there are 80 hacks.

Many composers are in film because they love it, but sometimes those people write the worst music of all—they're "doing" film music, and nothing sounds worse than that kind of impersonation. The best film composers always came to the genre later in life after they knew how to do some other kind of music; the few who started in Hollywood, like Goldsmith and Williams, not only were talented freaks of nature, but spent over a decade doing radio and television and not clamoring for big-budget studio pictures.

We will not see any change to this in the near future. More composers will secure more assignments, because there are more movies being made and more people seeking out talent. We will also see more unknowns on major studio pictures—even though they will disappear soon thereafter—as A-list composers price themselves out of many productions, and agents sell new talent who got lucky on independent films. We're destined to have one or two veritable geniuses emerge, as well as a handful of people who do not stink utterly. But for the most part, we should all be braced for film scores that are so anonymous and boring that they shift the hobby of soundtrack collecting almost entirely onto works of the past.

—Lukas Kendall

NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

Aussie Conference

Cinesonic in Australia will hold their 2nd International Conference on Film Scores and Sound Design from July 8 to 11 at Storey Hall, RMIT University, Swanston St., Melbourne. Scheduled guests include Randy Thom (surround-sound designer

album with music from both *Austin Powers 1* and *2* at the time of the sequel's video. Maverick's song compilation to *Austin Powers: The Spy Who Shagged Me* features no score tracks whatsoever; Hollywood Records' album to the first film did have a short suite of composer George S. Clinton's work.

these could not be licensed, they were removed and two new selections were recorded: *South Park* and *The Magnificent Seven*. The packaging was changed accordingly.

However, some CDs have been distributed using the original master, with the tunes that were not cleared. All of the discs have the correct, revised packaging, so not even Varèse knows where or how many "wrong" CDs are out there. Happy hunting!

ed segment about the music, with Newman and director Jon Avnet discussing the score's genesis and usage in the film.

Bruce in a Box



Broughton conducting the Sinfonia of London

Bruce Broughton and Intrada are producing a library of authorized promotional CDs for the composer's professional use. The discs are not complete scores but rather demos organized by style and genre: action, romance, comedy, television, western, etc. Many unreleased cues and scores will be represented, including pieces from *Young Sherlock Holmes*, *The Presidio*, *Monster Squad*, *Krippendorff's Tribe*, *Tiny Toon Adventures*, *Narrow Margin*, *Harry and the Hendersons* and more.

Limited quantities will be available through Intrada's mail order service: 2220 Mountain Blvd, Suite 220, Oakland CA 94611; ph: 510-336-1612; fax: 510-336-1615; www.intrada.com.

Gold is where you find it

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers: Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.



Lyricist Black and composer Barry circa 1972

Orders Are Forever

John Barry and his frequent lyricist Don Black were both awarded Order of the British Empire (OBE) honors on this year's Queen's Birthday Honors list. Barry's father, a movie theatre owner, received a Member of the British Empire (MBE) award many years ago.

from Skywalker Sound); Francois Musy (mixer of Jean Luc Godard's recent films); Stewart Copeland (*Rumble Fish*, *Very Bad Things*—tentative); and authors Claudia Gorbman (*Unheard Melodies*), Joseph Lanza (*Elevator Music*), Evan Eisenberg (*The Recording Angel*), Kojo Eshun (*More Brilliant Than the Sun*), Francois Thomas (*Citizen Kane*) and more. Contact Cinesonic at 613-9925-2193 or email emma@viscom.rmit.edu.au.

Sound as a Pound

The current plan for an *Austin Powers* score release is that there will be a single

Missed HITS

Varèse Sarabande's recent compilation, *Hit TV: Television's Top Themes* (see review Vol. 4 No. 5), was originally configured to include themes from *Dharma and Greg*, *Buffy the Vampire Slayer* and *Third Rock from the Sun*. When



Another Grammy

The National Academy of Recording Arts & Sciences has added a best soundtrack album category to the Grammy Awards, to debut at the 42nd annual Grammy Awards next February. The new category will be grouped into a new field: Music for Film, Television and Other Visual Media, to include best soundtrack, best song from a motion picture, television or other visual media, and best instrumental composition for a motion picture, television or other visual media.

DVD News

Good news for fans of Mia Sara prancing around in the forest—Universal has a Collector's Edition of Ridley Scott's *Legend* in the works. An extended cut restoring Jerry Goldsmith's score to the film (used only in the overseas release) is one of the tasks currently being undertaken by the production team. Look for release in early 2000.

Thomas Newman talks about his score in the documentary on *Fried Green Tomatoes* (\$34.98); the 62-minute program, found in Universal's "Collector's Edition" DVD release, includes an extend-

Record Label Round-Up

All the albums you'll be waiting for

Airwolf Still forthcoming from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see www.geocities.com/televisioncity/studio/9743/latenews.html

Aleph Coming in August from Lalo Schiffrin's label is a 4CD box set of his *Jazz Meets the Symphony* albums. Due September is a recording of Schiffrin's new non-film piece, the Latin Jazz Suite. *Mannix* (1969 TV soundtrack album plus some newly recorded tracks) will be out in October; forthcoming but without a date is *Voyage of the Damned* (1976).

See www.alephrecords.com or www.schiffrin.com.

Atlantic September 14: *Three to Tango*. October 12: *Anywhere but Here* (various, new Carly Simon and Traci Chapman songs). Unscheduled: *On Any Given Sunday* (various, new Oliver Stone football movie).

BMG Classics Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson) will be out on July 27. Also due on that date are *Swing* (songs by Lisa Stansfield plus score by Ian Devaney) and *That's the Way I Like It*.

Brigham Young University *Lost Horizon* (complete 1937 Dimitri Tiomkin score) is still coming along, probably for

release in late summer. This has been mastered from acetates donated to BYU's film music archives. Coming next is a restoration of Max Steiner's *She* (1935).

Order from Screen Archives Entertainment, info below.

Chandos Due in February 2000 is a new recording of music by Alan Rawsthorne (Rumon Gamba cond. BBC Philharmonic). Represented films include *Burma Victory*, *The Captive Heart*, *Uncle Silas*, *Saraband for Dead Lovers*, *The Dancing Fleece*, *Where No Vultures Fly*, *The Cruel Sea*, *West of Zanzibar* and *Lease of Life*. (A biography of Rawsthorne is being published by Oxford University Press in England in July, titled *Alan Rawsthorne: Portrait of a Composer*.)

Chapter III Due July 13 is a "companion album" to *The Blair Witch Project*—various rock tracks not heard in the film (which has no music), but having to do with the story. Planned but unscheduled is an expanded score-only CD to *Tomorrow Never Dies* (David Arnold).

Chapter III was formerly Compass III, but they had to change their name due to a conflict with another company.

Chromatic Due July 13: *Dead Man's Curve* (Shark).

Cinephile The next batch of Roy Budd CDs will be out in October, to include material from *Soldier Blue*, *Catlow*, *Sea Wolves*, *Zeppelin*, *Into the Scene*, *Something to Hide*, *Tomorrow Never Comes*, *Foxbat*. (Many of the scores are too short to comprise entire discs.)

Cinesoundz Coming in July from this German soundtrack production company is *Star*

Maidens (*Die Mädchen aus dem Weltraum*, British/German '70s sci-fi)—score by Berry Lipman plus songs and dialogue. This will be released on the German All Score Media label.

Forthcoming: a compilation of music from the German "krimi" classic TV show, *Der Kommissar*, and an Ennio Morricone remix CD.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cinesoundz.de.

Citadel Due August is *One Man's Hero* (Ernest Troost).

DRG Now out are *The Winslow Boy* (Alaric Jans) and *Tea with Mussolini* (Alessio Vlad and Stefano Arnaldi).

Due in mid-August is *Goblin Vol. 4* and *Watching and Waiting* (aka *La Menace*), the only soundtrack by jazz artist Gerry Mulligan.

GNP/Crescendo Due late summer is *Lost in Space, Vol. 3*, featuring two unreleased scores from the Irwin Allen TV series: "The Derelict" (Herman Stein, including the "family" theme used throughout the show) and "My Friend Mr. Nobody" (John Williams). Among the bonus tracks is an unused second season theme for the series (not by Williams).

Still forthcoming: *Seven Days* (Scott Gilman, UPN TV series) and *Fantastica* (Russell Garcia '50s space music concept

album—not a soundtrack).

Hammer Due September is *Hammer Film Music Collection Volume 2*, with themes from *Dracula A.D. 1972*, *The Lost Continent*, *Frankenstein and the Monster from Hell*, *Slave Girls*, *To the Devil a Daughter*, *Crescendo*, *Fear in the Night*, *Satanic Rites of Dracula*, *Demons of the Mind*, *Rasputin the Mad Monk*, *Plague of the Zombies*, *One Million Years B.C.*, *Dracula Has Risen from the Grave*, *The Abominable Snowman*, *Curse of the Werewolf*, *Frankenstein Created Woman*, *Straight on Till Morning*, *The Old Dark House*, *The Mummy's Shroud*, *The Witches*, *Vengeance of She*, *Quatermass II*, *Pirates of Blood River*, and *Journey to the Unknown*.

Hammer's CDs are available in the U.S. exclusively from *Scarlet Street* magazine, PO Box 604, Glen Rock NJ 07452; ph: 201-445-0034; see www.hammerfilms.com and www.scarletstreet.com.

Hollywood Coming in September: *Swingers Vol. 2* (various), *Mumford* (James Newton Howard).

Koch Pushed back to September is the Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *Elizabeth and Essex*) recorded in New Zealand. Also due that month is the Franz Waxman chamber music CD (St. Clair Trio), including many film pieces.

The Korngold songs CD is to be scheduled. To be recorded is a Korngold CD featuring the composer's complete music for piano.

Marco Polo John Morgan and William Stromberg's re-recording projects are coming out as follows: July: *Mr. Skeffington* (Franz Waxman); August: *Devotion* (Erich Wolfgang Korngold); and December: *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Recorded for release in 2000 are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a*

FSM Classics

New this month is the second CD in our Golden Age Classics series: *Prince of Foxes* (1949) by Alfred Newman, a colorful adventure score in the tradition of *Captain from Castile*. The score has long been one of the most desired from Newman's rich career at 20th Century-Fox. See the back cover ad for more information.

To be released next issue is our first Elmer Bernstein album, a rollicking '60s western score. Send us your suggestions for future releases; contact info, pg. 2

Zombie, Bedlam, The Seventh Victim, The Body Snatcher; and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes* and *the Voice of Terror* (Frank Skinner).

Forthcoming from Swiss producer/conductor Adriano this year: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée, Les Parents terribles, Thomas l'imposteur, Ruy Blas*) and Auric: *Suites from Lola Montez, Notre-Dame de Paris, Farandole*. And in the year 2000: Auric: *Suites from Rififi, La Symphonie Pastorale, Le Salaire de la peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan Due July 27: *Twin Falls Idaho* (Stuart Matthewman). August 10: *On the Ropes* (various rap), *Mickey Blue Eyes* (Basil Poledouris), *Alfred Hitchcock: 100 Years* (compilation with previously unreleased music). September 14: *Passion of Mind* (Randy Edelman), *Princess Mononoke* (Jo Hisashi, Japanese).

Pendulum Forthcoming but

unscheduled is a limited edition CD (2,500 copies) of *Destination Moon* (Leith Stevens, 1950). Also coming is *How to Save a Marriage/Le Mans* (Michel Legrand).

PolyGram Due July 20 on Decca is a reissue of the *Psycho: Great Hitchcock Movie Thrillers* album.

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Rhino Due July 6 from Kid Rhino and the Cartoon Network is *Cartoon Medley*, a compilation of 38 cartoon theme songs.

Due August 3 is *Iron Giant*, Michael Kamen score plus classic '50s rock songs to the new Warner Bros. animated film.

Due August 31 is a restoration of *King Kong*, featuring a 24-minute suite of Max Steiner music cobbled together from acetates plus tracks of music, dialogue and effects (similar to Rhino's *Casablanca* album).

Pushed back to October 19: *Miklós Rózsa at M-G-M*, a 2CD set featuring extended suites from *Madame Bovary* (1949, 17:28), *Ivanhoe* (1952, 20:03), *Knights of the Round Table* (1952, 11:58), *Beau Brummel*

(1954), *Valley of the Kings* (1954, 13:24), *Green Fire* (1954), *Moonfleet* (1955), *Diane* (1955), *The King's Thief* (1955), *Tribute to a Bad Man* (1956), *Lust for Life* (1956), *The World, the Flesh and the Devil* (1959) and *King of Kings* (1961).

Due April 1, 2000 (the release date is not a joke) is the 2CD set of *Superman: The Movie* (John Williams, 1978), featuring everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues.

See www.rhino.com.

Rykodisc Upcoming in the Deluxe MGM Soundtrack Series of United Artists Films:

Due August 3 are two Broadway cast recordings: *Promises, Promises* (Bacharach and David adaptation of *The Apartment*) and *Sugar* (adaptation of *Some Like It Hot*).

September 14: *For Your Eyes Only* (Bill Conti, 1981, with previously unreleased music) and *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975). *Alfredo Garcia* will be presented in stereo (at least in part) for the first time.

Planned but without a date is *Jazz in Motion: MGM Soundtracks Presents Great*

Movie Jazz (compilation). See www.rykodisc.com.

Screen Archives Entertainment Now set for summer is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University. Contained are *Distant Drums* (1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949) and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued* (1947, noir western).

Screen Archives Entertainment has a new address: PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com.

Silva Screen Silva Screen has recorded John Barry's complete *Raise the Titanic* score (City of Prague Philharmonic, cond. Nic Raine, approx. 50 minutes) for release in August or September. The master tapes to the original soundtrack are believed to be lost; this has long been one of the most desired Barry scores.

Coming in Europe are two 2CD sets of re-recorded themes: *Battlestar Galactica: The A to Z of Fantasy TV Themes* (July 2) and *The Wild West: The Essential*

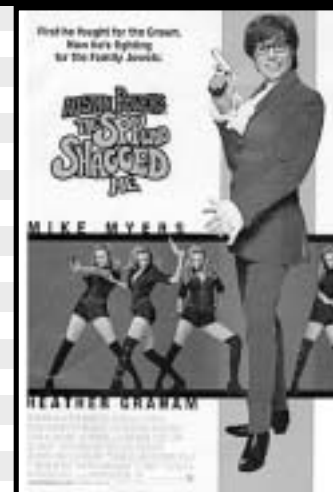
(continued on page 8)

NOW PLAYING

Films and CDs currently in release



<i>Austin Powers: The Spy Who Shagged Me</i>	George S. Clinton	Maverick*
<i>Besieged</i>	Alessio Vlad	Milan
<i>Election</i>	Rolfe Kent	Sire**
<i>Free Enterprise</i>	Scott Spock	Nettwerk**
<i>The General's Daughter</i>	Carter Burwell	Milan
<i>An Ideal Husband</i>	Charlie Mole	RCA Victor
<i>Instinct</i>	Danny Elfman	Varèse Sarabande
<i>Just a Little Harmless Sex</i>	Tito Larriva	
<i>Limbo</i>	Mason Daring	Columbia
<i>Notting Hill</i>	Trevor Jones	Island*
<i>The Red Violin</i>	John Corigliano	Sony Classical
<i>Return with Honor</i>	Charles Bernstein	
<i>Star Wars Episode 1: The Phantom Menace</i>	John Williams	Sony Classical
<i>Summer of Sam</i>	Terence Blanchard	Hollywood**
<i>Tarzan</i>	Mark Mancina	Walt Disney
<i>Tea with Mussolini</i>	Alessio Vlad & Steffano Arnaldi	
<i>Wild Wild West</i>	Elmer Bernstein	Varèse Sarabande
<i>The Winslow Boy</i>	Alaric Jans	



*song compilation **combination songs and score

FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the world

JOHN WILLIAMS will conduct the Boston Symphony at Tanglewood on July 11 in his newest concert work, for Seiji, as well as Leonard Bernstein's Symphonic Dances from *West Side Story* and Mendelssohn's violin concerto, with Gil Shaham as soloist. At Tanglewood, Williams will be one of several composers working with composition fellows of the Tanglewood Music Center. As part of the annual Tanglewood on Parade concert on August 4, Williams will conduct music from *The Phantom Menace*. Williams will also conduct a Pops concert at Tanglewood on August 30.

See www.bso.org or call 888-266-1200 for tickets to these events.

■■■

On July 17 at 7:00 PM, Williams will conduct the Chicago Symphony Orchestra at the Ravinia Festival in a concert of his own music. The program will include Sound the Bells!, *Cowboys Overture*, the suite from *The Reivers* (with narrator Ossie Davis), themes from *Far and Away*, the march from *Raiders of the Lost Ark*, the theme from *Jurassic Park*, excerpts from *Close Encounters of the Third Kind*, "Shark Cage Fugue" from *Jaws*, the theme from *Schindler's List*, the march from 1941, and a suite from *The Phantom Menace*: "The Flag Parade," "Anakin's Theme" and "Duel of the Fates."

See www.ravinia.org or call 847-266-5100 for tickets.

■■■

Charles Dutoit will lead the Philadelphia Orchestra in music from *Star Wars* at the Mann Center for the Performing Arts on July 21; also on the program will be Gustav Holst's *The Planets*, featuring narrator Buzz Aldrin. The program will be repeated at the Saratoga Performing Arts Center on July 30.

See www.philorch.org for further information.



"Mr. Pops" himself

Williams will conduct the Los Angeles Philharmonic at the Hollywood Bowl this summer; see below.

■■■

Williams will conduct the Cleveland Orchestra at the Blossom Festival in late August. On August 27 he leads the orchestra in performances of his *Cowboys Overture* and trumpet concerto, as well as Michael Torke's *Javelin*, Aaron Copland's Four Dance Episodes from *Rodeo* and Gershwin's *An American in Paris*. On August 28 he will conduct a concert of his own film music.

See www.clevelandorch.com for more information.

■■■

On Friday, October 1, Yo-Yo Ma will perform Williams's cello concerto with the National Symphony Orchestra under the direction of Leonard Slatkin. Also on the program at the Kennedy Center Concert Hall will be Arvo Part's *Fratres* for twelve cellos and the Dvorak cello concerto.

See www.kennedy-center.org or call 1-800-444-1324 for tickets.

■■■

Christopher Millard, principal bassoonist of the Vancouver Symphony Orchestra, will perform the Canadian premiere of *Five Sacred Trees* with the VSO and conductor Clyde Mitchell on October 16 and 18, 1999 in

Vancouver's Orpheum Theatre. Also included on the program: Valley of a Thousand Hills by Malcolm Forsyth and Brahms's Symphony No. 2.

For tickets, visit

www.culturenet.ca/vso or call 604-876-3434.

■■■

Orchestra Seattle and the Seattle Chamber Singers will perform music from *The Phantom Menace* on Sunday, October 24 at 3:00 PM in Seattle's Benaroya Hall. Conducted by George Shangrow, the program will also include Ralph Vaughan Williams's *Serenade to Music* and Randall Thompson's Symphony No. 2. Visit www.osses.org or call 206-682-5208 for ticket information.

■■■

On February 19, 2000, the Plymouth Music Series will perform *Seven for Luck* in Minneapolis's Orchestra Hall. Part of their annual "Witness" concert honoring Black History Month, it will be conducted by Phillip Brunelle.

See www.plymouthmusic.org or call 612-624-2345 for more information.

ARGONAUTS CANCELED The planned July 22 concert in Los Angeles by the Argonaut Foundation has been canceled. Apparently the Tony Thomas family was not aware of the Foundation's plans to give an award in his name—and Royce Hall was not aware that the concert was supposed to happen at their venue.

ENGLISH CONCERTS An open-air Music from the Movies concert (with fireworks) will take place at Broadlands, Romsey, on July 18, with the Performing Arts Symphony Orchestra conducted by Nicholas Smith; music from *Raiders of the Lost Ark*, *Batman*, James Bond films, *Mr. Holland's Opus*, *Dances with Wolves*, *Victory at Sea*, *Dangerous Moonlight*, *Bridge on the River Kwai*, *Platoon*, *The Big Country*, *Titanic*, *Schindler's List*, Warner Bros. cartoons, *The Pink Panther*, *Elvira Madigan*, *Star Wars* and more. The program will be repeated on August 27 at Chirk Castle, Rexham; and

on August 28 at Leighton Hall, Carnforth.

Call 01625-560-000 or see www.performingarts.co.uk for a complete list of concerts and venues.

FILM MUSIC AT ROYAL ALBERT HALL

Concert 20 in this year's Proms at the Royal Albert Hall, taking place July 31, is devoted to film music. Carl Davis will conduct the BBC Concert Orchestra in a concert of Hollywood film music by Herrmann, Rózsa, Williams and more; Maurice Jarre and George Fenton will each conduct their own music as well. Richard Attenborough will introduce the pieces. See www.bbc.co.uk/proms.

LALO SCHIFRIN Upcoming concert appearances for Lalo Schifrin are: a Jazz Meets the Symphony concert on July 8 and 9 at Teatro di Verdura, Palermo, Italy; a Gillespiana concert in Viennes, France on July 13 and in Pori, Finland on July 17; a Jazz at the Movies concert on August 13 at the John Anson Ford Amphitheatre, Los Angeles; and a Tribute to Lalo Schifrin concert at the California Plaza in downtown Los Angeles on September 18, including the U.S. premiere of Schifrin's "Latin Jazz Suite."

See www.schifrin.com.

HOLLYWOOD BOWL The Hollywood Bowl's summer season features film music aplenty:

July 2, 3, 4: Film music pieces will be in these concerts; the July 4 performance will include fireworks.

July 13: Prokofiev's Violin Concerto and *Ivan the Terrible* (with film).

July 16, 17: Michel Legrand and Marcel Marceau are guest artists with John Mauceri and the Hollywood Bowl Orchestra in a celebration of France: "Bastille Day at the Bowl" (with fireworks). Waxman's *Carmen Fantasy* from *Humoresque* will be in the program; concertmaster Bruce Dukov, soloist.

July 23, 24: John Williams conducts the Los

Angeles Philharmonic in a film music concert; see above.

July 30, 31: "Tropicana Night," to include *The Old Man and the Sea* (Tiomkin).

August 6, 7: Jerry Goldsmith conducts the Los Angeles Philharmonic in a film music concert—his first in Hollywood, including a world premiere commissioned for his 70th birthday.

August 8: "Bugs Bunny on Broadway II," with George Daugherty conducting Warner Bros. cartoons live to film.

August 27, 28: "Universal Night at the Hollywood Bowl," with John Mauceri and the Hollywood Bowl Orchestra.

September 3, 4: "From the Bowl to the Moon to Beyond," with Holst's *The Planets* and various excerpts of *From the Earth to the Moon*. Tom Hanks may host.

September 7: Premiere Filmharmonic screening/performance of *1001 Nights* (David Newman).

September 15: Tribute to Henry Mancini with Johnny Mandel and Quincy Jones (and the Clayton-Hamilton Jazz Orchestra).

Call 323-850-2000.

FLANDERS FESTIVAL

Maurice Jarre, Stephen Warbeck and Elliot Goldenthal will conduct and/or present their music at two concerts at the 26th Edition of the Flanders International Film Festival taking place in Ghent, Belgium between October 5 and 16. The concerts will take place on October 7 and 8.

See www.filmfestival.be.

THE OTHER WILLIAMS

The guitarist John Williams will perform in two concerts with the BBC Concert Orchestra conducted by Christopher Gunning: October 6 at Fairfield, Crydon; and October 7 at Royal Festival Hall. Program includes *Ghost*, *Breakfast at Tiffany's*, *The Deer Hunter*, *The Godfather*, *The Mission*, *Schindler's List*, *Bagdad Cafe*, *The Wizard of Oz*, *Once Upon a Time in America*, *Poirot*, and a new work by guitarist Williams (not the *Star Wars* guy) for guitar and orchestra.

ALFRED HITCHCOCK

The New York FILMharmonic Orchestra will present "Music from the Films of Alfred Hitchcock" at Carnegie Hall on

October 13, in collaboration with New York University's Tisch School of the Arts' Department of Cinematic Studies. The concert will be conducted by John Mauceri and will feature music by Bernard Herrmann, Franz Waxman, Dimitri Tiomkin and others. It will be part of a week-long celebration of Alfred Hitchcock's work.

See www.NYFO.com.

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. Don't be stupid! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office; call local information or look on the Internet.

Connecticut August 21, 22, Summer Music Festival, Waterford; *Legends of the Fall* (Horner).

California July 9, 10, San Diego S.O.; *The Godfather* (Rota).

July 25, San Francisco S.O.; *Star Trek II* (Horner), *Star Trek: First Contact* (Goldsmith).

Colorado July 30, Vale

Summer Festival, Dallas Symphony, all film music, cond. Richard Kaufman; *Goodbye, Mr. Chips* (Addinsell), *Shakespeare in Love* (Warbeck), *Shane* (Young), *Last Starfighter* (Safan), *Addams Family Values* (Shaiman), *The Untouchables* (Morricone), *Airplane!* (Bernstein), *Star Wars* (Williams).

Idaho August 4, Sun Valley S.O.; *Hatari!* (Mancini).

Maryland July 9, Chesapeake S.O.; *The Natural* (R. Newman).

July 17, Oregon Ridge S.O., Baltimore; *Star Trek* TV Theme (Courage), *The X-Files* (Snow).

Nevada July 10, Reno Philharmonic S.O.; *The Magnificent Seven* (Bernstein), *Bonanza* TV theme.

New York August 5, Avery Fisher Hall, Lincoln Center, New York City; *Psycho* (Herrmann), *Henry V* (Walton)—chamber performances, call 212-721-6500.

Ohio July 24, Columbus S.O.; *The Magnificent Seven* (Bernstein).

Oklahoma September 13, Tulsa Philharmonic S.O.; *The Natural* (R. Newman).

Pennsylvania August 25, Allentown S.O.; *The Mask of*

(continued on page 10)

Record Label Roundup

Continued from page 6)

Film Music Collection (August 2).

Sonic Images Due in July are two *Babylon* 5 CDs by Christopher Franke: *The Fall of Centauri Prime* and *The Very Long Night of Londo Molari*. Due in September: *Evergreen: The Film Music of Barbra Streisand* (orchestral compilation), *Babylon 5: A Call to Arms* (Evan D. Chen) and *Crusade* (suites from first 13 episodes, Evan D. Chen).

Sony Coming on Sony Classical: July 13: *Richard III* (new Ennio Morricone score to silent film) and *Cinema Serenade: The Golden Years*, a new recording conducted by John Williams (Itzhak Perlman, soloist) of

Golden Age film themes, many newly arranged by Williams. August 10: *Glen Gould at the Movies*. September 7: *Last Night* (Alexina Louie and Alex Pauk).

Super Tracks The next promotional CDs being pressed for the composers—but with limited availability to collectors—are Edmund Choi's *The Castle*, Joel Goldsmith's *The Untouchables* (TV) and Joe Harnell's *The Incredible Hulk* (TV).

Forthcoming from Super Tracks and available commercially are *Candyman: Day of the Dead* (Adam Gorgoni) and *Fatal Error* (Ron Ramin, TBS movie). See www.supercollector.com.

TVT July 20: *Whiteboy* (various). Forthcoming but unscheduled is the *Buffy: The Vampire Slayer*

TV soundtrack.

Varèse Sarabande July 20: *Wild Wild West* (Elmer Bernstein score album), *The Haunting* (Jerry Goldsmith). July 27: *Lake Placid* (John Ottman).

August 10: *The 13th Warrior* (Jerry Goldsmith, 55-60 min.), *Bowfinger* (David Newman, also featuring songs by Johnny Adams, Marvin Gaye, James Brown and more), *The Minus Man* (Marco Beltrami).

Forthcoming in Robert Townson's Film Classics series, performed by the Royal Scottish National Orchestra unless noted: *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely); *Color*; *Rhythm and Magic*; *Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl

Rose); *Back to the Future Trilogy* (Alan Silvestri, cond. John Debney).

Coming in the Fox Classics series are two individual Bernard Herrmann releases: one CD featuring *Tender Is the Night*, *The Man in the Gray Flannel Suit* and *A Hatful of Rain* (due August), and another featuring *Garden of Evil*, *Prince of Players* and *King of the Khyber Rifles* (due September or October).

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills).

Virgin July 27: *Dick* (various). August 10: *Best Laid Plans* (Craig Armstrong). August 17: *Stigmata* (Billy Corgan, Elia Cmiral, various). FSM

Upcoming Assignments

Who's working on what for whom

Jocelyn Pook, composer for Stanley Kubrick's *Eyes Wide Shut*, is a real person and not a pseudonym for Vivian Kubrick, who scored her father's *Full Metal Jacket* as "Abigail Mead." Pook is an avant-garde concert composer in England who got the job for *EWS* after the director heard a tape of her music. Reportedly Vivian Kubrick did write some material for the film, but it was deemed unsuitable.

John Ottman has landed a directing gig: he'll helm (and score) Phoenix Pictures' *Urban Legend 2*. Ottman is by no means abandoning film composing, however: he'll score and act as editing consultant on *The X-Men* for his frequent collaborator Bryan Singer (due in December 2000) and is also on the look-out for more scoring gigs.

The band Garbage will be co-write and perform the title song to *The World Is Not Enough*, the new James Bond film due at the end of the year. David Arnold will co-write and produce the title song in addition to scoring the picture. Arnold is penning the theme for the BBC TV series *Randall and Hopkirk (Deceased)*, a remake of the '70s program.

Current Assignments

Mark Adler *The Apartment Complex*, *Sterling Chase*.
Eric Allaman *Breakfast with Einstein*, *Lumanarias*, *The Last Act*.
Ryeland Allison *Saturn*.
John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom), *Vendetta* (HBO, d. Nicholas Meyer), *RKO 281* (HBO, John Malkovich, James Cromwell).
Craig Armstrong *The Bone Collector* (d. Philip Noyce), *Plunkett and Macleane*.
David Arnold *The World Is Not Enough* (new James Bond movie, co-writing title song with Garbage).
Burt Bacharach *Isn't She Great?*
Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road*, *Holy Smoke*, *Straight Story* (d. David Lynch).
Rick Baitz *Life Afterlife* (HBO feature documentary).
Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).
Nathan Barr *Hair Shirt* (Neve Campbell).

Steve Bartek *Another Goofy Movie* (Disney).
Tyler Bates *Denial*.
Christophe Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Guinevere* (Miramax, Gina Gershon), *Dog Park* (New Line, Luke Wilson, Natasha Henstridge).
Marco Beltrami *Deep Water*, *Minus Man*, *Scream 3*.
David Benoit *Perfect Game* (Edward Asner).
Elmer Bernstein *Wild Wild West* (Will Smith, d. Barry Sonnenfeld), *Angel Face: The Story of Dorothy Dandridge* (d. Martha Coolidge, HBO), *Bringing Out the Dead* (d. Martin Scorsese).
Peter Bernstein *Susan's Plan*.
Edward Bilous *Minor Details*, *Mixing Mia*, *Naked Man*.
Chris Boardman *Bruno* (d. Shirley MacLaine).
Simon Boswell *Dad Savage*, *Alien Love Triangle*, *Warzone* (d. Tim Roth), *The Debtors* (Michael Caine, Randy Quaid).
Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.
John Brion *Magnolia* (d. Paul Thomas Anderson).
Michael Brook *Getting to Know You*, *Buddy Boy*.
Bruce Broughton *Jeremiah* (cable biblical epic, theme by Morricone).
Paul Buckmaster *Mean Street*.
Carter Burwell *Mystery Alaska* (Disney), *Being John Malkovich* (d. Spike Jonze), *Three Kings* (George Clooney, Mark Wahlberg).
Wendy Carlos *Woundings*.
Teddy Castellucci *Big Daddy* (Adam Sandler).
Gary Chang *Locked in Silence* (Showtime).
Stanley Clarke *Marciano*, *The Best Man*.
George S. Clinton *Astronaut's Wife* (Johnny Depp, Charlize Theron).
Elia Cmiral *Stigmata*, *Six Pack* (French).
Serge Colbert *Red Tide* (Casper Van Dien).
Michel Colombier *Dark Summer*, *Pros and Cons*.
Bill Conti *Inferno* (Jean-Claude Van Damme), *The Thomas Crown Affair* (Pierce Brosnan).
Stewart Copeland *Made Men* (indie), *Simpatico* (Jeff Bridges, Nick Nolte).
Billy Corgan *Stigmata* (demonic possession, with Elia Cmiral).
Mychael Danna *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama), *Felicia's Journey* (d. Atom Egoyan).
Mason Daring *50 Violins* (Wes Craven).
Don Davis *Universal Soldier 2* (Jean-Claude Van Damme, Goldberg).
Loran Alan Davis *The Last Prediction* (indie).
John Debnay *Dick*, *Elmo in Grouchland*, *Inspector Gadget*, *End of Days*, *Komodo*.
Joe Delia *Time Served*, *Ricky 6*, *Fever*.
Alexandre Desplat *Restons Groupes*.
Pino Donaggio *Up in the Villa* (Kristin Scott-Thomas).
Patrick Doyle *East and West* (d. Regis Wargnier), *Love's Labour's Lost* (Kenneth Branagh, musical comedy).
Anne Dudley *The Bacchae*.

The Dust Bros. *Fight Club* (d. David Fincher).
Randy Edelman *The Gelfin*.
Danny Elfman *Legend of Sleepy Hollow* (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).
Evan Evans *Table for One* (Rebecca De Mornay), *Tripfall* (Eric Roberts, John Ritter).
Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.
George Fenton *Anna and the King* (Jodie Foster, Fox), *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).
David Findlay *Dead Silent* (Rob Lowe).
Frank Fitzpatrick *Lani Loa* (Zoetrope).
Stephen Flaherty *Bartok the Magnificent* (Anastasia video sequel).
Robert Folk *Inconvenienced*.
John Frizzell *The White River Kid* (Antonio Banderas).
Craig Stuart Garfinkle *Gabriella* (replacing Alf Clausen).
Michael Gibbs *Gregory's Girl 2*.
Richard Gibbs *Book of Stars*.
Elliot Goldenthal *Titus Andronicus* (Shakespeare).
Jerry Goldsmith *The 13th Warrior*, *The Hollow Man* (d. Paul Verhoeven), *The Haunting* (d. Jan De Bont), *Reindeer Games* (d. John Frankenheimer, Miramax).
Joel Goldsmith *Diamonds* (Miramax).
Joseph Julian Gonzalez *Price of Glory*.
Joel Goodman *Cherry* (romantic comedy, Shalom Harlow).
Mark Governor *Blindness* (d. Anna Chi).
Stephen Graziano *Herman*, *U.S.A.*.
Harry Gregson-Williams *Earl Watt* (Pate Bros.).
Rupert Gregson-Williams *Virtual Sexuality*.
Andrew Gross *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky indie).

Larry Groupé *Sleeping with the Lion*, *Deterrence* (Timothy Hutton, d. Rod Lurie), *Four Second Delay*, *Peter York*, *Contenders* (d. Rod Lurie).
Dave Grusin *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).
Richard Hartley *All the Little Animals* (U.K. indie), *Peter's Meteor*, *Rogue Trader*, *Mad About Mambo*, *Victory*.
Richard Harvey *Captain Jack* (Bob Hoskins).
Chris Hajian *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy*.
Todd Hayden *The Crown*, *The Last Flight*.
John Hills *Abilene*.
Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*.
James Horner *The Grinch Who Stole Christmas* (Jim Carrey).
James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan), *The Sixth Sense*, *Dinosaurs* (Disney animated), *Runaway Bride*.
Steven Hufsteter *Mascara* (Phaedra Ent.).
David Hughes & John Murphy *The Bachelor* (romantic comedy, Chris O'Donnell, Renee Zellweger).
Terry Michael Huud *Children of the Corn 666* (Nancy Allen, Stacy Keach).
Soren Hyldgaard *The One and Only* (romantic comedy).
Pat Irwin *But I'm a Cheerleader*.
Mark Isham *Where the Money Is*, *Imposter* (Miramax, d. Gary Fleder), *Jello Shots* (New Line).
Maurice Jarre *A Taste of Sunshine* (Ralph Fiennes).
Adrian Johnston *The Debt Collector*, *The Darkest*

The Hot Sheet New Assignments

Luis Bacalov *Woman on Top*.
Angelo Badalamenti *Forever Mine*.
Nathan Barr *Hangman's Daughter*.
Marco Beltrami *The Crow 3*.
Howard Blake *My Life So Far* (Miramax).
Christopher Brady *The Legacy* (IMAX).
Michael Brook *Buddy Boy*.
Carter Burwell *Hi Fidelity* (Disney).
Michel Colombier *Foolproof*.
Eric Colvin *Lifesize* (Disney).
Jeff Danna *Boondock Saints*, *O* (Jeff is Mychael Danna's brother; *O* is a modern-day telling of *Othello*).
Mychael Danna *Girl Interrupted* (Winona Ryder).
David Dilorio *Lethal Premonition*, *Cheerleaders Must Die*.
Anne Dudley *Monkey Bones*.
Randy Edelman *Passion of Mind*.
John Frizzell *Teaching Mrs. Tingle* (replacing Christopher Young).
Guy Gross *That's the Way I Like It* (disco movie).
Larry Groupé *Early Bird Special*.
Che Guevara *Whiteboys*.
Bob Hurst *The Wood*.
Mark Isham *Rules of Engagement*.
Jan A.P. Kaczmarek *The Third Miracle*.
Martyn Love *The Venus Factory* (Australia).
Mader *Steal This Movie*.
Lee Marchitelli *Iris Blonde* (Miramax).
Stuart Matthewman *Twin Falls Idaho*.
Randy Miller *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).
David Newman *Flintstones 2: Viva Rock Vegas*.
John Ottman *Urban Legend 2* (also directing).
Shawn Patterson *Herd*, *Tales from the Goose Lady*, *Magic Trixie*.
Nicola Piovani *Hoof Beats* (replacing Danny Elfman).
Michael Richard Plowman *The Hot Karl*.
Jocelyn Pook *Eyes Wide Shut* (d. Stanley Kubrick).
Graeme Revell *Titan A.E.* (aka *Planet Ice*, Fox animated).
David Schwartz *The Little Assassin*.
Ed Shearmur *The Very Thought of You*.
Neil Smolar *Deadly Arrangement*.
Joseph Vitarelli *Excellent Cadavers* (HBO).
Dave Williams *Supernova* (replacing Burkhard Dallwitz—director Walter Hill was fired as well from the movie).
Harry Gregson Williams *Lighted Up* (replacing Quincy Jones III).
Hans Zimmer *Mission: Impossible 2* (d. John Woo).

Light, The Last Yellow, Old New Borrowed Blue.
Trevor Jones *Frederic Wilde* (d. Richard Loncraine),
Animal Farm (d. John Stephenson).
Benoit Jutras *Journey of Man* (IMAX).
Jan A.P. Kaczmarek *Aimee and the Jaguar*
 (Germany, d. Max Faerberboeck), *Lost Souls*.
Michael Kamen *Iron Giant* (Warner Bros.).
Laura Karpman *Annihilation of Fish*.
Brian Keane *New York* (Ric Burns, epic documen-
 tary), *The Babe Ruth Story* (HBO).
Greg Kendall *Next to You* (Melissa Joan Hart).
Rolf Kent *Don't Go Breaking My Heart* (Anthony
 Edwards), *Oxygen*.
Wojciech Kilar *The Ninth Gate* (Johnny Depp,
 d. Roman Polanski).
Brian Langsbard *First of May* (indie), *Frozen*
 (Trimark).
Russ Landau *One Hell of a Guy, Nowhere Lane*.
Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia
 Shire), *Pride of the Amazon* (animated musical).
Daniel Lanois *All the Pretty Horses*.
Michael A. Levine *The End of the Road* (d. Keith
 Thomson), *The Lady with the Torch* (Glenn Close,
 d. David Heeley).
Christopher Libertino *Spin the Bottle* (d. Andrew
 Michael Pascal).
Daniel Licht *Splendor* (d. Gregg Araki), *Execution of*
Justice (Showtime).
Frank London *On the Run, Sancta Mortale, The First*
Seven Years.
Evan Lurie *Joe Gould's Secret*.
Mader *Too Tired to Die, Row Your Boat, Claudine's*
Return, Morgan's Ferry (Kelly McGillis).
Hummie Mann *Good Night, Joseph Parker* (Paul
 Sorvino), *A Thing of Beauty, After the Rain, P.T.*
Barnum (A&E miniseries).
David Mansfield *The Gospel of Wonders* (Mexico, d.
 Arturo Ripstein), *Tumbleweeds* (indie).
Anthony Marinelli *The Runner, Slow Burn* (Minnie

Driver, James Spader), *Fifteen Minutes* (Robert
 De Niro, Ed Burns).
Jeff Marsh *Burning Down the House, Wind River*
 (Karen Allen).
Phil Marshall *Rupert's Land, Gotta Dance, Kiss*
Toledo Goodbye.
Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos*
 (d. Chris Johnston).
Cliff Martinez *Wicked* (d. Michael Steinberg), *The*
Limey (d. Steven Soberbergh, Terence Stamp,
 Peter Fonda).
Richard Marvin *U-571* (Matthew McConaughey,
 d. Jonathan Mostow, Universal).
Dennis McCarthy *Letters from a Killer* (d. David
 Carson).
John McCarthy *Boy Meets Girl*.
Stuart McDonald *Diaries of Darkness*.
Mark McKenzie *Dragonheart 2* (direct to video).
Gigi Meroni *The Good Life* (Stallone, Hopper), *The*
Others, The Last Big Attractions.
Cynthia Millar *Brown's Requiem*.
Sheldon Mirowitz *Say You'll Be Mine* (Justine
 Bateman), *Autumn Heart* (Ally Sheedy), *Outside*
Providence (Alec Baldwin).
Fred Molin *The Fall*.
Deborah Mollison *East Is East* (British), *Simon*
Magus (Samuel Goldwyn).
Andrea Morricone *Liberty Heights*.
Ennio Morricone *The Legend of the Pianist on the*
Ocean (d. Giuseppe Tornatore), *The Phantom of*
the Opera (d. Dario Argento), *Resident Evil*
 (d. George Romero).
Tom Morse *Michael Angel, The Big Brass Ring*.
Mark Mothersbaugh *Drop Dead Gorgeous* (Denise
 Richards, New Line), *Camouflage*.
Jennie Muskett *B Monkey*.
Roger Neill *Big Man on Campus*.
Ira Newborn *Pittsburgh* (Universal).
David Newman *Broke Down Palace, Bowfinger*

Due to the volume of material, this list
 only covers feature scores and selected
 high-profile television and cable
 projects. Composers, your updates are
 appreciated: call 323-937-9890, or
 e-mail Lukas@filmscoremonthly.com.

(d. Frank Oz).
Randy Newman *Toy Story 2*.
Thomas Newman *The Green Mile* (Tom Hanks,
 d. Frank Darabont).
John Ottman *Lake Placid, The X-Men* (d. Bryan
 Singer).
Van Dyke Parks *My Dog Skip, Trade Off*.
Jean-Claude Petit *Messieurs les enfants, Sarabo,*
Sucre Amer.
Nicholas Pike *Delivered, Return to Me*.
Robbie Pitzelman *A Killing, The Dry Season* (indie).
Basil Poledouris *Kimberly* (romantic comedy),
For the Love of the Game (Kevin Costner base-
 ball movie, d. Sam Raimi), *Mickey Blue Eyes*
 (Hugh Grant).
Steve Porcaro *A Murder of Crows* (Cuba Gooding,
 Jr.), *Wayward Son* (Harry Connick, Jr.).
Rachel Portman *Untitled 20th Century Fox Irish*
Project (comedy, from producer of *Full Monty*),
Cider House Rules.
John Powell *Fresh Horses* (DreamWorks).
Zbigniew Preisner *Dreaming of Joseph Lees*.
Jonathan Price *Sammyville* (Chase Masterson),
Rustin's Glory (indie drama), *Vampire Night*
 (horror/action).
Trevor Rabin *Whispers* (Disney), *The Deep Blue Sea*
 (d. Renny Harlin).
Robert O. Ragland *Lima: Breaking the Silence*
 (Menahem Golan).
Alan Reeves *To Walk with Lions*.
Graeme Revell *Three to Tango, Pitch Black*
 (PolyGram), *Untitled Michael Mann Film* (Al
 Pacino), *Gossip*.
David Reynolds *Warlock* (sequel), *George B, Love*
Happens.
William Richter *Bug Night* (indie filmed as one con-
 tinuous shot).
Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff
 Robertson), *Error in Judgment* (d. Scott Levy),
Desperate but Not Serious (d. Bill Fishman), *Spent*
 (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie*
 (Darryl Hannah).
David Robbins *The Cradle Will Rock* (d. Tim
 Robbins).
J. Peter Robinson *Waterproof* (Lightmotive), *Detroit*
Rock City (Kiss movie).
Gail Schoen *Deja Vu* (indie).
John Scott Shergar *The Long Road Home, Married 2*
Malcolm (U.K. comedy).
Ilona Sekacz *Salomon and Gaenor*.
Eric Serra *Joan of Arc* (d. Luc Besson).
Patrick Seymour *Simian Line* (William Hurt).
Marc Shaiman *South Park: Bigger, Longer & Uncut,*
Kingdom of the Sun (Disney animated), *Story of*
Us (d. Rob Reiner).
Jamshied Sharifi *Muppets from Space*.
Theodore Shapiro *The Prince of Central Park*
 (Kathleen Turner, Harvey Keitel).

Shark East of A (d. Ami Goldstein, David Alan
 Grier), *Dead Man's Curve* (d. Dan Rosen), *Me &*
Will (Patric Dempsey, Seymour Cassel).
James Shearman *The Misadventures of Margaret*.
Ed Shearmur *Blue Streak*.
Howard Shore *Dogma* (d. Kevin Smith), *Chinese*
Coffee (d. Al Pacino).
Lawrence Shragge *Frontline* (Showtime).
Rick Silanskas *Hoover* (Ernest Borgnine).
Alan Silvestri *Stuart Little* (animated/live-action
 combination), *What Lies Beneath* (Harrison Ford,
 Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away*
 (Tom Hanks, Helen Hunt, d. Zemeckis).
Marty Simon *Captured*.
Michael Skloff *Cherry Pink* (d. Jason Alexander).
Mike Slamer & Rich McHugh *Shark in a Bottle*.
Michael Small *Elements* (Rob Morrow).
BC Smith *Mercy* (Peta Wilson).
Neil Smolar *The Silent Crede, Treasure Island,*
A Question of Privilege.
Mark Snow *Crazy in Alabama* (d. Antonio
 Banderas).
Darren Solomon *Lesser Prophets* (John Turturro).
William Stromberg *Other Voices* (dark comedy).
Michael Tavera *One Special Delivery* (Penny
 Marshall), *American Tail IV* (direct to video).
Mark Thomas *The Big Tease*.
Joel Timothy *Waiting for the Giants*.
Colin Towns *Vig*.
John Trivers, Elizabeth Myers *Norma Jean, Jack*
and Me.
Ernest Troost *One Man's Hero* (Tom Berenger).
Brian Tyler *Final Justice, A Night in Grover's Mill,*
The Forbidden City (d. Lance Mungia), *Simon Sez*
 (action).
Chris Tyng *Bumblebee Flies Away*.
Shirley Walker *Flight 180* (New Line).
Michael Wandmacher *Supercop 2* (Michelle Yeoh),
Farewell, My Love.
Stephen Warbeck *Mystery Men* (superhero
 comedy).
Don Was *American Road* (IMAX).
Wendy & Lisa *Foolish*.
Michael Whalen *Labor Pains* (replacing John
 DuPrez), *Sacrifice*.
Alan Williams *Angels in the Attic, Cocos: Island of*
the Sharks (IMAX), *Princess and the Pea* (animat-
 ed feature, score and songs with lyrics by David
 Pomeranz), *Who Gets the House* (romantic come-
 dy), *Silk Hope* (Farrah Fawcett).
David Williams *The Day October Died,*
Wishmaster 2.
John Williams *Angela's Ashes* (Robert Carlyle,
 d. Alan Parker, coming of age tale set in Ireland
 based on the novel by Frank McCourt), *Minority*
Report (d. Steven Spielberg), *Bicentennial Man*
 (d. Chris Columbus).
Debbie Wiseman *Tom's Midnight Garden, The*
Lighthouse.
Gabriel Yared *The Talented Mr. Ripley* (Matt
 Damon, d. Anthony Minghella).
Christopher Young *In Too Deep* (Miramax).
Hans Zimmer *Gladiator* (d. Ridley Scott, Roman
 movie), *The Road to El Dorado* (DreamWorks,
 animated).

FSM

Concerts

(continued from page 8)

Zorro (Horner).
 Utah July 10, Kaysville S.O.;
Star Trek: First Contact, The
Magnificent Seven (Bernstein),
Happy Trails.
 August 4, Sun Valley S.O.;
Hatari! (Mancini).
 Canada July 31, Vancouver
 S.O.; *The X-Files* (Snow).
 England July 10, Royal
 Philharmonic, London; *Star*
Trek V: The Final Frontier
 (Goldsmith).
 July 14, Liverpool S.O., cond.
 Carl Davis; *The Great Escape*
 (Bernstein), *Guns of Navarone*
 (Tiomkin).
 July 31, Royal Albert Hall,
 London, cond. Maurice Jarre;
 Tribute to David Lean.
 Germany July 1-11, Baltica

Stiftung Summer Music festival,
 Gideon Kremer violinists group;
Psycho (Herrmann).
 Greece July 29, Elia Kazan
 Tribute Concert, Athens, cond.
 Carl Davis; *Gentleman's*
Agreement (Newman), *A*
Streetcar Named Desire (North),
Man on a Tightrope (Waxman),
East of Eden (Rosenman), *Viva*
Zapata! (North).
 Japan August 1, Osaka S.O.;
Lawrence of Arabia (Jarre), *The*
Magnificent Seven (Bernstein),
Mission: Impossible (Schiffrin),
Around the World in 80 Days
 (Young), *Out of Africa* (Barry),
The Longest Day (Jarre), *Taras*
Bulba (Waxman), *Shane* (Young),
Love Is a Many Splendored
Thing (Newman).
 For a list of silent film music con-
 certs, see www.cinemaweb.com/lcc.

MAIL BAG

READER
RANTS &
FEEDBACK

Polished Waxman

I am writing to commend you on your recent release of Franz Waxman's *Prince Valiant*. It is in my mind a perfect score, containing everything that great music should have.

Ever since I heard the Charles Gerhardt recording on the Waxman RCA CD the music remained one of the most wanted scores for me. I was not let down a week ago when I popped the disc in and heard the fantastic "Main Titles" bouncing off my walls. The wonderful chorale in the middle of "Dash to the Tower" and, of course, the stunning beauty of "Val and Aleta"—these three cues alone in their original glory are worth the price of the CD.

It is a shame that this music wasn't released before, but luckily the CD exists now, and soundtrack fans all over are in your debt. Great job!

Richard Hess
New York, New York

Just a short note thanking everyone at *Film Score Monthly* for releasing Franz Waxman's *Prince Valiant* on CD, one of my favorite film scores of all time. Everything about the presentation—the booklet layout and notes—is first-rate. And let's not forget the music. One of the most thrilling main titles of all time, exciting action cues (listen to the variety of great music during the castle siege), and Aleta's theme, one of Waxman's loveliest, given a beautiful treatment during the scene near the fountain. The entire score is nothing less than a symphonic masterpiece.

My only disappointment is in "The Singing Sword," for the final duel between Prince Valiant and Sir Brack, which is minus the electric violin track. As the notes mention, that track is missing. That is too bad, because not only is it one of the best cues in the movie, it is one of the most fascinating cues in the film music canon. I remember watching the

movie on television as a young boy and being disappointed in how this sequence was scored. The duel is already halfway over before the music kicks in, and instead of a rousing, furious action cue a la Korngold or Steiner, we are treated to a weird, otherworldly treatment of the Prince Valiant theme. It took several viewings of the film to make me realize what, I think, Waxman is saying: it is at this point that Prince Valiant changes from an immature boy into a man.

The effect is jarring, and absolutely brilliant. To achieve such an effect in a movie aimed at younger audiences is amazing.

Anyway, thanks to you and your staff for putting out such a magnificent recording. I've waited years for a complete *Prince Valiant* and the result is well worth it. Your magazine states you are doing an Alfred Newman release soon. Which mouth-watering masterpiece could it be? *The Mark of Zorro*? *Prince of Foxes*? *David and Bathsheba*? *Young Mr. Lincoln*? *Captain from Castile*? I can't wait.

Anyway, thanks again for releasing so many titles, and I happily look forward to supporting your label for years to come.

Kevin Deany
408 N. Washington #1
Westmont, Illinois 60559

As you can see in this issue's announcement, our Newman title—the first of many, we hope—is his superb *Prince of Foxes*.

We actually tried to recreate the electric violin for "The Singing Sword," but it was too difficult to match the timbre and performance. The fact that these important bits have been lost makes it all the more important that we preserve what still exists, while we can.

I had to drop a line to thank you and the crew for preserving on a digital medium a score I've wanted a recording of for 44 years. Just listening to that stunning main title in true stereo takes me back in time to a warm summer's night in 1954 when my parents took my brother and me

to a double bill of, would you believe, *Them!* and *Prince Valiant*. These are two classic scores from that year—Kaper and Waxman at the peak of their talent.

Waxman was the one composer of the golden age who, had he not been prematurely cut down at age 60, would probably have provided scores that seemed quite at home in the age of Goldsmith, Williams, McNeely and Broughton. He just seemed to get better and better. His last major score, *The Lost Command* (1966), showed his powers not to have been dimmed by age or disease.

I continue to appreciate such touches as preserving the damaged sections of the score as "bonus tracks." Actually the "wow" in these nuggets is much less disturbing than the tragic loss of the electric violin solo from "The Singing Sword"—a fabulous effect in the context of the film. But this is quibbling. That now we have this essential masterwork by Waxman at our fingertips is cause enough to say "thank you" from the bottom of my heart.

I look forward to future efforts with undiminished excitement.

Mark Stevens
mstevens@usavgroup.com

Music Messiah

It is quite embarrassing—the owner of my local newsstand finds me doing Roberto Begnini-esque pirouettes of joy at the emergence of every issue of *Film Score Monthly*. I feel as though you have been publishing this magazine just for me! Please—*don't ever stop!*

Your Franz Waxman Golden Age tribute article with its focus on *Prince Valiant* was a treat. You always uncover such fascinating and hitherto-unknown facts about these scores and their composers—so much better than the meatless critical reviews one finds in so many other publications. Accolades to your researchers!

For me as for so many others who "grew up" in the 1970s, dis-

covering movie scores for the first time, Charles Gerhardt was a trailblazing film music messiah. Leading us from magnificent composer to magnificent composer, he reconstructed and re-recorded their work with such loving application of craft that with every successive anthology our knowledge and appreciation of these musicians became richer and more savory. The first time I ever heard Bernard Herrmann's complete "Salaambo" aria from *Citizen Kane* (not to mention the fabulous Kiri te Kanawa), Alfred Newman's breathless suite from *Song of Bernadette* (could it ever be done better?) and the titanic choral/orchestral blend from Tiomkin's *Lost Horizon* was on Gerhardt's albums. And, of course, the harbinger of things to come: the glorious suite from *Prince Valiant* with its powerful orchestration and leitmotifs pre-dating *Star Wars*. Charles Gerhardt was my first film music guru, and even though he recorded little to match those glorious



'70s Red Seal titles in subsequent years, his passing leaves me feeling like I've lost a good friend. Thank you for the very nice Retrograde tribute.

Jeffrey McMunn
Pittsburgh, Pennsylvania

Burnishing the Silver Age

I have been a collector of film soundtracks for almost 24 years, and I must say that your magazine is great. It's important for me to receive information regarding past, present and future works. I hope to continue being a

subscriber for years to come.

I would like to congratulate you for the incredible soundtracks you are releasing, especially from my favorite composers, John Williams and Jerry Goldsmith. I was really happy when I received my copy of *The Paper Chase/The Poseidon Adventure* by Williams, since the latter's main title is one of my favorites. Goldsmith's *Stagecoach/The Loner* is an interesting listen since his music for westerns has always been outstanding. And I am not forgetting *100 Rifles*—your mono/stereo treatment was unique.

getting it on CD.

Luis Miguel Ramos
Caracas, Venezuela

The John Barry title we had in the works was *Monte Walsh*, released last issue. I would love to release *The Black Hole* but it's not in our present plans. We added *Phoenix* to the *Patton* CD because it would fit, and this way fans only familiar with *Patton* would discover it.

The Original Remake

Chris Kinsinger's belief (Vol. 4, No. 3, "Psycho Pot Shots") that the *Psycho* remake is the first time anyone has produced a shot-for-shot remake of another movie is erroneous, though probably commonly held, thanks to an AP story that

Babes in Toyland (aka *March of the Wooden Soldiers*) every Thanksgiving for years. (We may have tuned in for Laurel and Hardy, but we got the full dose of early 20th century operetta.) Good music, like good comedy, is timeless.

The first few issues I read also featured letters from people complaining that you hate James Horner, so I was pleased to see your reviewers were so favorable to *The Mask of Zorro*. I personally enjoy a number of his scores, *The Rocketeer* and *Braveheart* among them. I bought *Zorro* without having heard it, because of trusting Horner's name and the genre (swashbuckler again), that it would be a great score. I'm less bothered by people reusing their own instrumentation and effects than taking others'. One of my favorite Goldsmith scores, *Star Trek: The Motion Picture*, has horns in the Klingon battle reminiscent of the battle music from *The Wind and the Lion*.

This brings me to the subject of your reviews/buyer guides. One cannot buy a score based on the talent alone—names like Goldsmith and Morricone are so versatile you never know what you'll get—you need to factor in the genre as well. I love the Goldsmith of *The Blue Max*, *The Wind and the Lion* and *Legend*—and while I know *Planet of the Apes* is a great score, it is too dissonant for me to listen to for enjoyment. It seems to be your magazine's editorial stance as well that Goldsmith's comedy scores are weak, so I avoid them. I bought *First Knight* based on your review. (You mentioned *Robin Hood*—there's that Korngold/swashbuckler thing again.) Anyway, here's my point when writing about music: I wish you'd reference it—you know, an "if you liked *Willow*, *Zorro* is very reminiscent" type of thing. I am tempted to pick up *Dangerous Beauty* (I've yet to find it) based on Andy Dursin's review. Unfortunately, other than it being "enchanted" and "memorable," I know little about it. The film is a period piece. Is the score baroque-influenced? Pseudo-Mozart? Compare it to something I know and I'll be

more confident of where to spend my money. Your Goldsmith guide does this (sometimes) by referencing the composer's other works.

W. Richard Martin
Edison, New Jersey

Crowning Korngold

At the risk of dredging up a debate that is now a little old, I would like to respond to the Mail Bag Korngold Debate (Vol. 4, No. 2). I will soon be 23 years old, so I am relatively young and a newcomer to film score appreciation. The first soundtracks that caught my attention were the ones I grew up with: *Star Wars*, *Close Encounters*, *Raiders*, etc. It is not surprising that John Williams was my major introduction to the soundtrack game, with Morricone's *The Untouchables* playing a big part as well.

In my formative years of the early '90s, I sought out scores from recent movies, and some of my favorite composers included Elfman, Badalamenti, Silvestri and Kamen. I found a lot of Herrmann to be boring and uninteresting, although now I refer to him as my second favorite composer. In a just few years, my tastes switched from mostly '80s and '90s scores to the golden age music of Herrmann, Rózsa, Newman and Waxman, followed by those who came on the scene in the '50s and '60s: Barry, Jarre, Bernstein, etc. Now it's the "quirky" Elfman sound that I find boring and uninteresting; my favorite of his recent output is the poignant and nostalgic *Black Beauty*.

The point I am trying to make is that we like what we like and that will change without much explanation. Despite my large fondness for the golden age greats, I still only appreciate a small amount of music by Korngold and Steiner, considered two of the best, and I don't think that one should be called into question because he or she doesn't like a certain work. I have never had more than a minor interest in the juggernaut that is Goldsmith, and I don't own *Planet of the Apes*, a score some have said belongs in every serious soundtrack collection (well, it's not in mine). My classical collec-



Cueing up Menace

Our web site, www.filmscoremonthly.com, features dozens of links to the best that the Internet has to offer on film music. Here's a new site that will interest fans of *Star Wars: The Phantom Menace*: <http://members.es.tripod.de/Befan/Episode1music.html> has a cue sheet listing the music as heard in the movie and on the CD.

And what about Leonard Rosenman's *Fantastic Voyage*? Wow! I haven't got many works from Rosenman in my collection. My favorite score has been *The Lord of the Rings*, but *Voyage* impressed me a lot.

I am still waiting for Goldsmith's *Patton*. I have the original album on cassette and the Varèse Sarabande re-recording with the Royal Scottish National Orchestra. Both are excellent, but your issue has an extended recording of the original, and that would make me happy since this is one of my favorite Goldsmith scores. One thing troubles me, though: why did you include Frank DeVol's *The Flight of the Phoenix*? I have nothing against *Phoenix*. A friend of mine told me that it was an excellent score and that I would enjoy it.

I am looking forward to your next Silver Age Classics. You mentioned that one of the composers for your upcoming releases was, or is, John Barry. Would *The Black Hole* be one of your releases? I am a real fan of that score and I am desperate about

claimed it was the first time such a film was made. In fact, David Selznick's classic 1937 version of *The Prisoner of Zenda* (directed by John Cromwell) starring Ronald Colman, Madeleine Carroll and Douglas Fairbanks, Jr., as well as a stellar supporting cast, was remade in 1952 in just such a manner. Besides being a shot-by-shot remake, the '52 version used the same score as the '37—composed by Alfred Newman—and although I have a 1975 vinyl version of it, it is the golden age score I would most like to hear on CD.

Your Korngold issue was the first issue of your magazine that I ever bought (though it hasn't been the last), which I bought because of the cover. Although only in my late 30's I did indeed grow up with Korngold, swashbuckler fan that I am. For that matter, virtually every person my age from a certain geographical area (I grew up in Long Island, New York) grew up with Steiner and Victor Herbert music—a certain metropolitan New York station showing both *King Kong* and

tion is dominated by Russian composers, and like Mr. Cooke, I don't have any Mozart.

So we all have vastly different tastes and get hooked on soundtracks in different ways. (I'm willing to bet that a lot of *Star Trek* fans get into Goldsmith and subsequently get hooked on film scores in general), and I find the debate stimulating, but I wish we could all just get along. Mr. Kendall, I salute your honesty, even though you and all other Goldsmith fans are now baffled as to how I like Williams more.

Darren MacDonald
5868 Maddock Dr. NE
Calgary, Alberta T2A 3W6
Canada

Addison Attack

I just got my copy of *A Bridge Too Far* (on Rykodisc) yesterday and have listened to it at least five times. Holy smokes!

This is one of the many war film scores that I instantly fell in love with as a kid (I was 12 at the time). In fact, before I realized soundtracks existed, I made tapes of film music by holding a tiny cassette player up to our TV speaker when the movie finally made it to the tube. I still have one of those tapes, and I can hear myself saying, in a pathetic, squeaky voice, "Dad, be quiet... I'm recording this!" My family never understood this weird practice—I was a movie music wacko in a home of tin ears. I listened to those tapes endlessly, complete

with the unwanted family commentary in the background.

But I digress. The CD of *A Bridge Too Far* has been beautifully remastered. As with many such reissues, I feel like I'm hearing it for the first time—crisp, clean, and full o' balls! In fact, listening to the whisper-quiet beginning of the finale (single snare and flute) was a totally new experience without the static and crackle of the LP.

The overture rocks. The Dutch Rhapsody has a depth and poignancy I never imagined. And the "Airlift" cue sent chills down my spine, the same way the *Star Wars* theme did at the start of *The Phantom Menace*. Thank you, Rykodisc!

How sad that John Addison passed on before he could hear his masterpiece restored. If you have a soft spot for rousing war scores, this has to go to the top of your list. Invade your local CD dealer and charge it!

Bill Harnsberger
Portland, Maine

The More Things Change...

I am writing to express my concern about the all-too-perceptible changes to *Film Score Monthly* that have occurred over the past few months.

One serious problem besets any magazine wishing to write about film music. The factional nature of the film score community renders it impossible for a soundtrack journal to please

everyone all the time. (Indeed, as www.filmscoremonthly.com has shown on its Message Board, it is impossible to please some people any of the time.)

I'm well aware that all magazines have a commercial imperative, and I'm sure your financial advisers disapprove of the way in which you have alienated a sizable chunk of your readership by publishing disparaging remarks about composer X or Y. However, it is this editorial policy that has made FSM the unique publication that I hope it will continue to be.

Whilst I disagree with quite a few of your reviews, I continue to buy your magazine because it adamantly refuses to kow-tow. I admire your magazine's uncompromising presentation of views and ideas that are often at variance with, or subversive of, the prevailing film-score "ideology." Furthermore, FSM is happily free from the turgid and ultimately meaningless writing associated with other film score magazines that I read.

As a committed "FSM-ista," I am worried about your current policy of running for cover to the specious safety of critical complaisance. By allowing the safety curtain of deferential commentary to drop between your business imperatives and your powerful critical "incisors" (that have "lacerated" many a dreadful score in the past) you are neutralizing a powerful weapon against mediocrity in our beloved film music

industry. Heaven forbid that you should become yet another populist film music magazine (such as the "European publication" mentioned by C.H. Levenson, Vol. 4, No. 3, pg. 12) offering little more than oleaginous endorsements of vapid scores that are popular with mass audiences.

Fortunately, FSM is still far from the fawning obsequiousness that mars even the best of its competitors. All the signs, however, are that FSM is on a slippery slope. One look through recent review pages offers ample proof. Though you are still careful to highlight the main flaws of the soundtracks that you review, you now seem to be keeping a great deal of discussion on a safely anodyne level—remaining (contrary to what Mr. Levenson says) duly tentative in your overall assessment of any score. Jeff Bond's refusal to name his worst scores of the year and your constant reiteration of the fact that you are no longer engaged in "Horner bashing" is symptomatic of this change in stance.

Nonetheless, Bond's blithe comment about the need to ingratiate himself with the Hollywood community unfortunately testifies to the fact that the "raw" FSM is undoubtedly being translated through the PR machine, preoccupied with commercial values—effectively redefining the magazine's views in order to conform to conservative (read: profitable) convention. The net result

FSM READER ADS

Wanted
Steven Dixon (27 Redcar Lane, Redcar, Cleveland TS10 3JJ, England; fax: 44-01642-490299) is looking for a book publisher for the manuscript, *The Morricone Arrangements* (30,000 words): a detailed study of Ennio Morricone's work as arranger and conductor for theatre, TV, Italian pop charts, radio and film from 1959 to present day.
Michael Fishberg (10 Holland Walk, Stanmore HA7 3AL, England) is looking for vinyl LPs of *Smog* by Piero Piccioni(?) on RCA-Italiana and *The Italian Job* by Quincy Jones on Paramount. Please advise price and condition.
C.H. Levenson (1434 Tanglewood Ln, Lakewood NJ 08701) is looking for a CD from the soundtrack of Italian '70s cop film *Blazing Magnum*

(Una Magnum Special per Tony Saitta) by Amendo Trovajoli. If available, please contact and indicate price.

For Sale or Trade
Michel Coulombe (3440 Mont-Royal Est, Montréal, Québec H1X 3K3, Canada; ph: 514-529-0133; micoul@hotmail.com) has the following CDs for sale: *Batteries Not Included* (Homer, MCA), *Runaway* (Goldsmith, Varese), *Friday the 13th* (Manfredini, Milan), *La Baule/Les Pins* (Sarde, Philips), *La Révolution Française* (Delerue, Polydor) and others.
Laurent Semhoun (3 rue Joanes, 75014 Paris, France) has CDs for sale including rare items by Delerue (*Summer Story*), Bary (*Ruby Cairo*), Morricone, Horner, Elfman, Goldsmith

(40 items, including *The 'Burbys*, *Jarre* (Dreamscape), Williams. Write for list.
Jordi Fortes Serra (Av. San Antoni M^a Claret, 318, pta. 30, 08041 Barcelona, Spain) has for sale or trade (send your list): *El Nombre de la Rosa* (James Horner, Spain, \$35), *The Cardinal* (Jerome Moross, \$75), *Dominick and Eugene* (Trevor Jones, \$100), *The Egyptian* (B. Herrmann/A. Newman, \$75), *The Scalphunters/Hang 'em High/The Way West* (Bernstein/Frontiere, \$50).

Both Wanted & For Sale/Trade
Adam Harris (PO Box 1131, Sheffield MA 01257-1131; ph: 413-229-2884) has a small list of soundtrack CDs for sale or trade. Looking for a good audio recording of the soundtrack to the new movie, *The*

Fantasticks, currently unreleased.

1,000,000 SOUNDTRACKS, ORIGINAL CASTS, TELEVISION, NOSTALGIA LPs! Rare originals, limited editions, imports, reissues, most mint condition! Catalog-\$1.00. Soundtrack/Television Valueguide-\$10. 1,000,000 VIDEO MOVIES! Science fiction, horror, silents, foreign, cult, exploitation, all genres! Rare titles found here!
Catalog-\$1.00. Big descriptive catalog-\$10. RTS/FS, Box 93897, Las Vegas NV 89193.

Send Your Ads Today!

MAIL BAG

is a nullification of the overall impact of FSM and a de-accentuation which serves to render its film score "politics" subservient to mass market needs. Thus, in an attempt to assuage radical disaffection among readers and composers, the magazine has ended up embracing reactionary values (previously anathema to FSM's editor) and simultaneously "disenfranchising" those readers who buy FSM for the very qualities that the journal seems to be jettisoning.

Clearly, the changes in editorial policy do not detract from the value of FSM as an eminently readable magazine for the average film score fan; it simply means that it is no longer the trenchant journal that made it an automatic first-choice magazine for me and soundtrack fans of my ilk.

Jerzy Sliwa
Krakow, Poland

Well, a few curse words ought to do the trick... except we don't even do those anymore, do we? (I just use them in person.)

A letter like this makes my heart sink because I know Jerzy's right, but at the same time, you know... you guys aren't exactly critical theorists. We'll get a letter like this, telling us to be hard as nails, and then a letter telling us how offensive we are and that we should be nicer. (By the way, we don't have any financial analysts.) *What more do you want from us?*

...The More They Stay the Same?

Recently, I had a long discussion with my brother about life, death, work and, obviously, movies and film music. We both have loved cinema and film music since our infancy, thanks mainly to *Star Wars* (what a big surprise!). We are 20 and 19, and now we are trying to make our entrance in the things we want to do: I'm aspiring to work in film as a director or writer, and my brother wants to make an impact in comic book writing and drawing. Yes, it's not easy but we both have this burning passion, and I think that, in both cases, it is worth trying.

In our long discussion we talked also about *Film Score Monthly* and we noted that you,

Send your letters to:

FSM Mail Bag
5455 Wilshire Blvd Suite 1500
Los Angeles CA 90036,
or to
mailbag@filmscoremonthly.com

Lukas, have always kept your work in a beautiful way, with wit, fun and also seriousness. Since you started, you have been driven by your burning passion for film music and have always maintained a happy spirit in the things you do, be it writing for a few people or producing a long-awaited Goldsmith CD. I don't think that you have more money and opportunities than years ago, want to be a David Geffen of film score CDs, or be a sort of "soundtrack world" guru. To me, the most beautiful thing, that you do with FSM is share your love of film and film music with other people who have the same passion and make it the way you want, with the great freedom to write your opinions. This is a good thing. My brother and I share your way of thinking about movies and film music. We admire you and also

your usual collaborators. We don't feel part of an exclusive club, and neither do we feel like "nerds" about the film world. For example, we are anxious and excited to see the new *Star Wars* movie, but we are waiting for it simply as a movie, not the event that will change our lives.

To me, FSM is more like a circle of friends. Your work for FSM is a sort of model for me because you have always done the things you want to do and I think that it is an important thing. As you said, "I put my money where my mouth is." It's great.

Hey, Lukas, I don't want to embarrass you. I subscribe to FSM mainly because I find a lot of interesting news, reviews, comments and interviews about film music—it's not my Holy Scripture! I hope this letter is not annoying even if it doesn't talk about Varèse Sarabande's 30 minute CDs or how Goldsmith has changed.

Maurizio Caschetto
Milano, Italy

Actually this is all very nice. Thanks!

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

SOUL ECSTASY

1972...The Bronx
...The Movement, a radical faction of the Black Panthers, plan to get even with The Man. SOUL ECSTASY means someone else has to say sorry!

f.p.o. strip in supplied film

the elic

blaxploitation film of the Seventies - available now for the first time.

In Stores on July 27th, 1999

Emperor Norton Records
102 Robinson St., LA, CA 90026
www.emperornorton.com

mail order CD-\$13 • LP-\$10 • 12" single-\$5

SCREEN ARCHIVES ENTERTAINMENT

Large selection of new domestic and import releases, older releases and out-of-print CDs

Major credit cards accepted.
Write for free catalog!

PO Box 500
Linden, VA 22642

ph: (540) 635-2575
fax: (540) 635-8554

e-mail: NipperSAE@aol.com

visit: www.screenarchives.com

Love, Religion and Murder

SOUNDTRACKS IN THE WORKS

STUART MATTHEWMAN

Twin Falls Idaho

About a love triangle involving a woman and conjoined twins, *Twin Falls Idaho* marks the writing and directing debut of twin brothers Mark and Michael Polish (who also play the conjoined twins in the film) and features a score by Stuart Matthewman (pictured at right), best known for his Grammy-winning work with Sade and Maxwell.

"I got involved in doing this movie because I've known the two directors as friends for a while, and I did the music to an earlier short film they'd done," Matthewman explains. While the musician has held a long interest in film scoring, he found the process of finding a scoring project to be a difficult one. "It was hard for me to get started; I met all the music supervisors in L.A. and did the whole schmooze bit, and they all said the same thing: come back when you've done a film. I've been busy doing other projects as well. We're doing another Sade album and I've been producing and co-writing with Maxwell on an album."

After gaining musical knowledge playing clarinet and saxophone in school, Matthewman decided to focus on music as a career. "I studied electronic music by Stockhausen and Cage at music college, which wasn't particularly useful in my songwriting, but I was also studying jazz saxophone and then I moved to London and met up with Sade and the rest of the guys in the band—that's when I sat down and learned the guitar and learned to write songs." His interest in film music extends back to western scores he remembers from the '50s. "I've always been fascinated by film music and the way music can have an influence, good or bad, on the scene. I was very influenced by scores like *Taxi Driver*, and the idea that a single theme used throughout can make you feel a certain way: scared or sexy or sad or happy, the way that Bernard Herrmann did that."

Twin Falls Idaho introduces its conjoined-twin characters with a kind of musical pun. "We wanted to have a Thai theme for the beginning, obviously because they were Siamese twins," Matthewman recalls. "But it was very awkward



because the Thai scale is an odd scale to try and mix with Western music. So then I was trying to do it with little samples here and there, and I came across a CD that had an a cappella vocal of a Thai folk song, and this girl's voice was so haunting, and I ended up arranging some strings around it and then it kind of grew from there. I tried finding someone in New York, a Thai group that I could work with, and it wasn't happening. But that set the mood for the rest of the film. We knew that the music was going to have to be very delicate, because there was so much dialogue in the movie to tip-toe around. They didn't want it to be too slushy, and because the film is very poignant and sad it was too easy to send people over the edge crying."

The string writing in the film is done in a chamber style that may remind some of scores written in the '60s. Matthewman's influences for this kind of writing took divergent paths: "I'm a massive Mahler fan, particularly the adagio movements of his symphonies, and also I loved all the Jackie Gleason albums. He sold millions of these albums for strings that he conducted, these massive string orchestras doing versions of whatever was happening at that time made incredibly romantic. His idea was that the average working-class guy in Brooklyn could have these—that whenever you saw someone in a movie on a

date and the guy invites the girl over to his apartment there was this incredibly lush music playing in the background. He was making these albums with the idea that this would give guys something to play when they invited the girl over. He released albums with titles like *How to Change Her Mind*. I was also influenced by Stokowski—he got an amazing sound out of the strings in the orchestra, and some people didn't like it, but it was very romantic sounding. Rob Mathus did the orchestrations for me."

Several cues feature imaginative distortions and processing of acoustic sound. "There's one scene where they dream they're being separated," Matthewman says. "There's a piano playing and a melotrome sound and I put it on as a kind of joke, because the footage was shot onto 16mm and they actually messed up the film by accident and put some scratches on it. The sounds gave it a very old look and feel, as if the music was scratched as well."

Matthewman found the film's budgetary restrictions liberating. "It was quite good having the budget I had, which was nothing; I think most people would have liked to do the whole film with an orchestra, but we just didn't have the budget. I wanted it to sound like Mahler and wanted to have this large string section, and Rob Mathus said that not only couldn't we afford to have all those strings, but that a smaller group would sound much more intimate. So it's a good thing sometimes not to have a lot of money. We did all the strings in one three-hour ses-

**Instead of
complaining
about a
minuscule
music budget,
Matthewman
made the
limitation a
virtue.**

sion. I then had to rethink and use samples and I also played guitar and clarinet and tried to give it this very low-fidelity sound. The thing that was hardest about the movie was not to be too obvious and corny. There's so many scenes where it could be really sad and you had to not go too far with it. There's a scene where the mother finally visits the twins in the hospital and puts a blanket on them, and I was trying to figure out the tempo of the strings and it went through to the next scene where one of the twins is crying because his brother is dying, and when it finally felt right to me I looked up at a heart monitor on the screen which was reading 100 beats per minute, and that was the same tempo I had the strings at. I thought 'Wow, no wonder it felt right.'

The film was a learning experience in more ways than one. "I didn't know anything about reel breaks!" Matthewman explains. "It's so old-fashioned that they actually swap reels, and I didn't know anything about that. A lot of my cues were going over these reel breaks and they'd say 'Well, we can't do that.' I'd read all these books about film scoring and no one mentioned it!"

—Jeff Bond

ELIA CMIRAL *Stigmata*

It's the age-old dilemma of creative endeavors: after an impressive debut, how do you avoid the sophomore slump? In Elia Cmiral's case the answer is simple—just debut again. Cmiral's work was introduced to mainstream American audiences with 1998's *Ronin*. But, despite its American origins, the film was largely a European production chockablock with French vistas, tapoca-thick accents, and a London session orchestra performing Cmiral's score. 1999's *Stigmata*, a religious thriller from director Rupert Wainwright (*The Sadness of Sex*) starring Patricia Arquette and Gabriel Byrne, afforded the composer his first opportunity to work with the famous Los Angeles session orchestras—thus marking, somewhat unofficially, his true American debut.

Still, Cmiral's score is anything but star-spangled Americana. Here, as in *Ronin*, he brings a sense of musical adventurousness to the project with a combination of ethnic instruments, technological modernity, large-scale symphonic forms, Eastern-styled voices, and a touch of European elegance. While the finished product is obviously a labor of Cmiral's love, its inception and creation was a model of blood, sweat, tears and

deprivation. The film's destined-for-controversy storyline involves the discovery and ensuing translation of a new scroll from Jesus Christ. The scroll appears to decry the creation of the church and, as the Catholic hierarchy tries to suppress the discovery, people suffering from stigmata—crucifixion-style wounds—begin mysteriously appearing.

"The score to *Stigmata* was one of my worst nightmares ever," says composer Cmiral, "because I was kind of affected by this craziness. I always try to dig to the problems of the movie—whatever I work on—in my head. So to think about Jesus Christ's scrolls, about the translation, about stigmata, and about dying of bleeding with holes in your hands...." Paradoxically, Cmiral composed his *Stigmata* music during the cheery holiday season of 1998-99. "I wrote the music in December and January," he notes. "I sent my family to Tokyo [Cmiral's wife is from Japan] and I stayed here by myself. I felt that, to write this, I needed to be absorbed 100% by my dreams and my visions. A happy Christmas with candlelight and a one-and-a-half-year-old baby doesn't fit, and since I work at my house, I would be affected. So I lived here for two months like a monk, just ordering food and writing 18 hours a day."

For the film's main theme, Cmiral wrote a wistfully redolent minor theme featuring an Iranian ney flute—a millennia-old instrument that actually existed in the time of Christ. This theme is juxtaposed over and in-between all sorts of modernistic effects; high-octane drum loops, gangly twelve-tone rows, thick pan-chromatic clusters, and other-worldly synth pads each take turns converging around the melodic fragments. "I like to put things to contrasts—like in life," says the composer. "All our big heroes from Korngold to Bernard Herrmann to Jerry Goldsmith use these big contrasts." As in *Ronin*, Cmiral's music, whether it's jarringly rhythmic or floating and cornerless, does a striking job sustaining the pitch-black mood of the film, thus giving his contrasts a rooting in emotional consistency.

Says Cmiral of his first completely American scoring experience, "I got a great recording session with an 80-piece orchestra one day and a 55 the next. It's incredible, big, huge and modern. I love it, and I think it works very well."

Sometime Smashing Pumpkin Billy Corgan also contributed some synth-based music to *Stigmata*, but his work was independent of Cmiral's. *Stigmata* is currently due for release in theaters this summer.—Doug Adams

A happy
family
Christmas by
candlelight
was no
inspiration to
sophomore
scorer
Elia Cmiral.



JONATHAN PRICE *Sammyville*

Sammyville is an independent feature from director Christopher Hatton, loosely based on a real town in which one man's word is law. The film stars David Drayer as Cam, a drifter drawn back to his hometown after the death of his adoptive parents, and *Deep Space Nine*'s Chase Masterson as a social worker searching for a missing boy. The film marks the first feature assignment for composer Jonathan Price, a graduate of the USC film scoring program whose previous work has been limited to direct-to-video movies like *Merchants of Death* and *Vampires on Sorority Row*, and assisting composers Chris Young and Pete Anthony.

Price's status as an alumnus of the University of Iowa got him noticed by fellow UI graduate Hatton, who saw a letter in the alumni newspaper and asked Price if he'd be interested in scoring *Sammyville*. "I sent him a demo CD and he liked it but he kept on looking, and after about a month he called me back and said he hadn't found anybody better."

Price's score was shaped by the film's elusively dark subject matter and its minuscule budget. "The music ended up representing the mystery and threat of what *Sammyville* is," Price explains. "The whole story behind the death of the parents, because we don't find out what happened until the end of the movie. Musically, the bulk of it plays on that mystery. There's a theme that comes out of all this, sort of a hope that they can get beyond the mystery and the murders."

The opening cues dealing with the departure of Drayer's character Cam for *Sammyville* deliberately plays against the outcome of the story. "At the beginning of the story the music is guitar music that is playing Cam's surface qualities. It's very much a classic rock sound because he's riding a Harley. At first my idea was to play Cam's inner injury and hurt with a piano melody or something, but that would pretty much tip the hat about what he's going through, which we don't find out about until about a third of the way through the movie. What we

ended up doing was something that sounded like road trip music.”

While Drayer's and Chase Masterson's characters have music directly associated with them, Price avoided doing this for Paul Wadleigh's pivotal character of Sammy, a lurking figure seemingly in control of the town. “The character of Sammy doesn't really have music associated with him, but the town definitely has a sort of musique concrete atmospheric thing going on. The people of the town have a stick rhythm that comes in and this also is associated with Sammy in this well-done shot where he comes back into town and there's no sound except for the music. I stayed away from nailing Sammy every time he appears in the film because we're not exactly sure what his role is. The mystery music and the threat music surrounds the areas that he's in.”

The film's low budget meant that Price had to generate most of the score's sounds with his own equipment. “Even if I'd had a larger budget it would probably have ended up sounding similar,” the composer admits. “I talked to Chris about getting live musicians but it turned out that the budget wouldn't make that possible. So I originally started scoring it for synthesized acoustic instruments on a few scenes, and I realized that those scenes needed things that were more like sound design anyway. Then there were other scenes like the hot springs scene and the final scene that really needed a fuller sound and we didn't have the budget for an orchestra. What I did was to synthesize everything that I could, and whatever didn't sound right I pulled in a live player for. It turned out that I didn't use much brass except for a solo horn, and the strings and woodwinds were easy to fudge with, to make them sound close enough that you could get an idea what I was going for. I ended up pulling in a live solo horn player for one cue and a guitar player.”

Despite the heavy presence of synth pads and sampling, the score often has an uncanny acoustic sound. “I threw a lot of the rules of synthesizing out the window. I decided I was just going to go through my ear, using reverb on reverb. A lot of people say to keep the patches in mono and use a stereo spread and then put everything through the same reverb patch, and what I did was record every single instrument differently, put them through a couple different reverb patches, record them all in stereo using digital Performer, and actually control the volume expressively. I decided not to do that with a volume controller in MIDI, but rather to record everything digitally at full volume and then go in and actually graph out the volume chart paths for each one. I think that made the difference, because I was able to get

string attacks that made sense for each phrase, as opposed to just going in and having the same string attacks for everything.”

For one key scene, Price tried his hand at songwriting. “There are live instruments on the song, ‘I Didn't Know.’ Chris had temped that with a period song from *Blade Runner* that Vangelis actually wrote for the movie, and there was no way they could get the rights to that. They tried to get another period song that would fit, but Sammy is listening to a Victrola in a long scene where there's no dialogue and really nothing much hap-

pening except for Cam sneaking through the house, so it's a tense, important scene and the music is really in the fore. They weren't able to find anything that captured sort of a bittersweet romantic love song, and I said I'd love to do something like that. Hattan was worried that we'd have to synthesize a lot of the sound but in the end not very much was synthesized. I think the piano and some low trombones are in there that I didn't bring up very much in the mix. And the sound guy stalled the frequency to make it sound like it was coming out of a Victrola.” —J.B. FSM

DANNY ELFMAN
ORIGINAL MOTION PICTURE SCORE
PSYCHO
MUSIC BY BERNARD HERRMANN
MUSIC PRODUCED AND ADAPTED BY
DANNY ELFMAN

f.p.o. Strip in supplied film

“HERRMANN WAS MY IDOL.
The chance to adapt his work and hear it performed live was thrilling. My goal was to bring freshness to the score without straying from the impulses of the original and to record it with the energy that I believe Mr. Herrmann intended. It was really a once in a lifetime experience.”
-DANNY ELFMAN

DECEMBER 4
RATED R

SO, YOU WANT TO BE A FILM COMPOSER?

SOUNDTRACK 101

A recent graduate answers practical questions
about the USC film scoring program

BY JASPER RANDALL

Twenty years ago, the concept of a "film scoring school" would not have existed. At that time, scoring film was considered a less-than-serious job for a "serious" composer. Now, however, scoring for film and television has become a sought-after career for many musicians, and not just classes but entire courses and degrees have developed dedicated to educating the modern-day composer in applying his or her art to picture.

At first, these programs were not taken seriously—even to this day there is some speculation as to their effectiveness and worth. How many top film composers actually "went to school" to learn their craft? Most of them either wrote for bands, played in bands themselves, or had the incredible fortune of a last name like N-E-W-M-A-N. However, this is rapidly changing, both with the frequency of new courses and programs, and with the success of composers who have taken this route with their careers.

Though many courses and classes exist, the focus of this article will be the Advanced Studies Program in Film Scoring for Motion Pictures and Television at the University of Southern California. Having just finished this intensive one-year program, I feel capable of giving an extended overview to those who might be interested in applying for it or one of the many other programs either presently available or in development worldwide.

This article is in question/answer form, anticipating what the typical student or composer might ask about the program. Beware: I will be completely honest in my answers. This isn't kindergarten—it's your life and career, and you must be absolutely positive that something like this is for you. (If you want to feel warm and fuzzy put on *Rudy* and take a nap.)

What is the Advanced Studies Program in Film Scoring for Motion Pictures and Television?

The Advanced Film Scoring Program at USC is a one-year, intensive study course

designed to prepare the student/composer in all areas of film composition. Since it is only a year-long course, it does not qualify as a master's degree program; graduates instead receive an Advanced Studies Certificate. While it may be something nice to hang on the wall and stare at, a film scoring certificate in itself will do nothing for you in ultimately scoring a film. In other words, you do not take this program in order to put it on your résumé; you take this program for the experience and real-life situations it creates for you.

The first thing you should realize about film scoring (or any other area of the music business) is that it is 10% music and 90% business- and people-skills. The USC program covers many non-musical topics like budgeting, marketing, engineering, contracting, and any and all situations related to the music business and/or scoring picture. While film score analysis, film orchestration, arranging, etc. are also taught, the course is designed to make sure you can handle doing a score on your own—in every area of production.

In the real world, the first scores you do will consist of "package" deals (all costs included) that do not provide the luxuries of music editors, copyists, contractors or lawyers. You will be prepared at the end of this course either to do a majority of these things yourself, or at least know enough to hire the right person for the job.

How do I get into the program?

This program, unlike others, has a very limited class size. USC generally accepts no more than 20 students a year into this program. (This year, 1998-1999, there are 26 students, but due to studio-time demands, the number is unlikely to grow.) With an approximate application rate of 60 to 85 hopeful students a year—a number that has been increasing gradually—there is stiff competition. While USC does have a similar bachelor's degree with a film scoring emphasis, the program accepts only up to four undergraduate students. Add to that a large number of foreign students both

applying and accepted, and the number of spots available for U.S. non-undergraduate students is quite slim.

However, I have been told that the acceptance procedure is somewhat on a revolving basis. This means that the sooner you apply, the better your chances are of being accepted. I myself applied over a year early. I wasn't about to take any chances, and I would encourage anybody else seriously interested to do the same.

What does it take to apply?

Applicants must submit a tape or CD with five to eight minutes of music which the applicant has composed his/herself. You are also asked to submit a score for at least three of the pieces. It is suggested that the music vary in style and form. Your material is evaluated by a number of different faculty members within the music school, including Dr. Buddy Baker, the director of the program. If the thought of having your compositions evaluated makes you light-headed and sick to your stomach, quit now.

Within a few months (or more, depending on when you apply), you will receive a letter informing you of your acceptance (or not) into the program. Understand that this letter does not guarantee a spot within the program. You must first contact USC and inform them that you are in fact coming. Many applicants may receive this letter, but only the first 20 or so who respond will be admitted. Stay on your toes when applying and waiting for responses. As most people know, colleges and universities are notorious for misplacing and/or losing your material. Stay on top of things until you're literally taking notes from Elmer Bernstein.

What kind of people are accepted into the program at USC?

While this varies with every class, the students in my year came from very different backgrounds, ranging from purely academic circles to completely commercial ones. My former classmates came from places like Sweden, Portugal, Montana, Korea and

Chicago. Some have been previous professors, studio owners or band leaders, while others like myself were coming out of undergraduate or graduate degrees in music. USC strives to create as varied a class as possible. For me, this diversity was a fascinating and valuable asset to the experience.

One thing common to *all* students, however, is the minimum of a bachelor's degree in music. This is *not* the time or place to learn diminished seventh chords. While the courses do instruct the students in musical areas dealing with film composition, it is understood that each student is well versed in composition, orchestration, and arranging. This course is designed to take those skills already present, and apply them to film as efficiently as possible—diminished chords and all.

Who are the instructors within the program?

This varies by year, but the core teachers have remained the same throughout the past few terms. The director of the program is Buddy Baker. During his 28 years at Disney, he composed and arranged the music for over 40 theatrical and 125 television features. Because of Buddy's position within the music and film industry, he is able to bring in some of film's best composers—both past and present—to teach within the program. During this past year, some of the program's regular instructors included David Raksin (*Laura*, *Forever Amber*), Leonard Rosenman (*East of Eden*, *Star Trek IV*), Elmer Bernstein (*The Magnificent Seven*, *The Ten Commandments*) and Christopher Young (*Species*, *Hard Rain*).

In addition to the opportunity to study and score under these well-known composers, our class had the pleasure of meeting once a week with David Vogel, president of Walt Disney Pictures, and Bill Green, Vice President of Music at Disney. Through their generosity of time, we were able to meet and have open forums with professional music editors, producers, directors, agents, and last but not least, composers. These included people such as James Newton Howard, Thomas Newman, John Frizzell, Randy Newman and James Horner (he did some movie about a boat). Aside from the pleasure of getting to meet these composers in person, it was a won-

derful opportunity to ask them practical questions and get open (and honest) answers.

How much does the program at USC cost?

The tuition for the '97-'98 school year totaled a little over \$20,000. This is a huge figure—especially for a graduate level course. However, this program does not fall into any normal category within the school

ter in the program, five separate scholarships are awarded averaging between two and three thousand dollars apiece. These awards are given on a purely subjective vote, so there is no guarantee of winning, but the possibility exists for any of the 20 students.

Aside from the tuition, be prepared to pay for food and housing, either by holding multiple part-time jobs, like I did, or hitting your parents up for a "personal" loan.



FUTURE FSM COVER CANDIDATES?
The graduating class of 1997-98
gathered on the USC campus

derful opportunity to ask them practical questions and get open (and honest) answers. curriculum. While normal graduate tuition would be half that amount, the school charges the undergraduate rate for the program. This is due to the cost of the many scoring sessions throughout the year.

As far as financing, many of us applied for student loans. The typical graduate student can borrow up to \$18,500 between subsidized and unsubsidized Stafford loans. While this makes the bill a little more manageable, remember that these are *loans*, and you will be reminded of that fact every month for the next 15 years (or more). If you are already thinking about how you can apply for scholarships, be warned that almost no graduate-level scholarship considers applicants of non-degree-granting programs, like this one.

The USC program is a *huge* sacrifice of money and time, which is all the more reason you should think about it before you do anything. This is not the place for the faint-hearted. There is one financial ray of hope, though. During the second and final semes-

[Editor's note: USC is a lovely campus, but is located in a terrible area of Los Angeles. You'll need a car.]

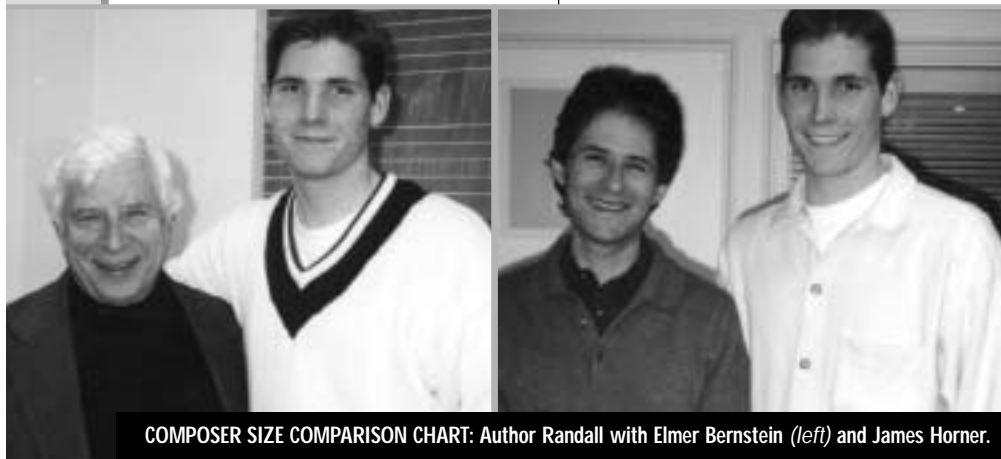
What other kinds of opportunities will I have at USC?

Aside from the class instruction, there are the scoring sessions. These are the heart of the program, and what makes it one of the finest ones available. Beginning a couple of months into the term, the students are given multiple scenes from television and/or major motion pictures to score throughout the year. During the first semester (fall), the scoring sessions are approximately two or more weeks apart. This gives the instructors ample class time to view and analyze the scenes with the students, spot them, sketch the layout of the score, orchestrate, and produce parts for the players. (Multi-tasking becomes second nature by the end of the year.)

Each session is broken into two separate recording dates (days) and is recorded at a

professional studio with a professional engineer and studio musicians. While the program has been using a small Hollywood studio to record for the past number of years, I'm now told the students will be scoring at least half of their sessions at Paramount Pictures. As part of the whole learning experience, the students themselves literally run the session,

the entire 80+ member USC orchestra. On average, though, the groups had around 14 players, with varying instrumentation and doublings (multiple instruments per player). The process of creating music provides the student with incredible flexibility, education, and experience. This is one area of the program where you definitely get your money's worth.



COMPOSER SIZE COMPARISON CHART: Author Randall with Elmer Bernstein (left) and James Horner.

overseeing everything from production, contracting, librarian work, DAT and video recording—even catering (yes, food). This provides the students with valuable “hands-on” experience crucial to running a smooth scoring session in the real world. In fact, this whole program is meant to represent the real world, which happens to be a *lot* different than the classroom.

During the second semester, once the students are more comfortable with conducting, working with musicians, etc., the heat is *really* turned up, and you have a session every other week or less. This had to be one of the most demanding things I have ever done, but one of the most rewarding and educational experiences of my life. And again, schedules like this are what you will encounter in the real world. (Case in point: Goldsmith and *Air Force One*—two weeks, baby.)

It is actually the sessions themselves that attract a lot of people to USC. They will provide you with a nice demo once you graduate, especially if you have not had much experience or opportunity working with live musicians. The ensembles and instrumentations themselves depend upon the particular scene chosen to score. (Most instructors allowed us to watch a film they brought in, and had us choose a total of three to four scenes.)

The instrumentations varied from small string ensembles with percussion, to rhythm groups with brass and vocalists, to big bands, and ultimately, a session with

How can I prepare for film scoring school?

As mentioned before, knowing your orchestration, composition, arranging, etc. is a prerequisite. Since there are so many other topics and areas of study for the program to address, little time is spent on teaching the basics. Even providing you're well-versed in these, it does not hurt to read through scores and orchestration books (Adler and Piston are a couple of great ones) to refresh your memory. It should be a goal of yours to hit the ground running upon entering this program. Once you get behind in writing, you're in serious trouble. (I've been there—you don't have time to stop and catch your breath.)

Listen to as many scores as possible—both film and non-film. Don't just settle for Mozart or Haydn, take a chance with Tchaikovsky, or Berg, or Holst. Expose yourself to as many different styles as possible. When you hear something you like, try to figure out *why* you like it. Is it the voicing? The instrumentation? The counterpoint? While few if any film scores are available to the general public (copyright/publisher reasons, mostly), there are an awful lot of “classical” scores guaranteed to be available at your local library. You'd be amazed at what you can learn by simply listening to the material over and over again—and I mean really *listen*, not just for enjoyment's sake.

Watch as many different movies as you can—both old and new. Listen to how the

music works within the scene and with the characters. What do you find effective? What do you not, and if so, why? This all seems like common sense, but when was the last time you seriously did any of these things? And more importantly, when was it someone other than Williams, or Horner, or Goldsmith that you listened to? Go on, take a chance—you'll be amazed at what you'll find, especially with older scores and composers.

For those of you who are most eager, record a scene off television, and write music to it—score it. There are a number of books available that teach the basics of film scoring—go ahead and get a head start on your classmates. That way you can concentrate more on the music itself, instead of trying to understand things like the principles behind drop frame and non-drop frame, and the process for converting from an 8-base to a 10-base system.

Last but not least, *write music*. I don't mean “sit-down-at-your-keyboard-and-plunk-out-some-‘masterpiece’-in-your-sequencer.” I mean really write something. Take a pencil and notation paper, lock yourself in your room, and *listen*. As far as I'm concerned, the reason there is so much crappy music written these days is due to the fact that no one truly listens any more. All they care about is a paycheck—whatever method they use to create that music is fine by them. If the majority of your composition is based only upon what you can play with your ten fingers and a sustain pedal, you'll never get past sounding like bad Yanni (if you can imagine what *that* would sound like.) I can guarantee that you'll make leaps and bounds in you writing and orchestration.

Are there any other programs available aside from USC's?

Yes, there are many. Some schools only have a few classes that deal specifically with film scoring, while others have whole programs. A few even have full two-year master's degree programs (which would allow the possibility for scholarships). After only a little searching, a classmate of mine was able to find programs and courses at places like New York University, Cal State L.A., Florida State, Georgia State, University of Memphis, University of Miami, University of California at Berkeley, and University of North Carolina (they have a two-year master's degree). The Berklee College of Music in Boston has a growing film scoring department which probably mandates an article of its own.

One of the other well-known programs found in Los Angeles is the extension pro-

gram at UCLA. Unlike the USC program, the UCLA extension program has open registration to the public, i.e., anyone who wants to take the course can. Since the USC program is capped at 20 students, and is by acceptance only, you can be assured that your fellow classmates will be more than serious—and focused—towards their careers as film composers. After all, it is no small sacrifice.

Aside from these stateside schools with classes and courses, there are many programs overseas. These include those at the University of British Columbia, the Royal College of Music in London, the Royal Academy of Music, and two known programs in Germany. This is not to say that there aren't other programs and schools with similar courses. I suggest that anyone interested go online in search of information at these and any other schools. Every one of them should have a web page to browse through.

Who do I contact to get information about the USC program?

You should call the Admissions Department of the USC School of Music (213-740-8986). It can send you all the information you need. Prospective students are allowed with permission to observe class sessions during the school year. This would be an opportune

time to talk with the current students and ask them questions about the program. They have by far the best feedback you can get. Serious inquiries only, please.

Others, like myself, use it towards a continuing education. Either way, that network alone could be viewed as more valuable than anything else the program has to offer.

**Learn to write music—really write something.
Take a pencil and notation paper, lock
yourself in your room, and listen.**

Final Thoughts

I hope that this article has provided you with some insight into film scoring school. My only concern is that you realize how serious and costly a step this is as a career move. When my classmates and I met for our first orientation in August 1997, we were told that this program would compress into one year seven to eight years of learning about and experiencing the world of film scoring "on your own." Now that I have finished the program, I agree 100% with that statement. This is not to say that one cannot make it without this program's assistance, but it sure has helped me in getting where I want to go. Aside from the education and hands-on experience, you create an instant network from all areas of the industry. Some use this as possible employment.

More importantly, you also become part of an instant "support group" with your fellow classmates when it comes to future projects (or lack of future projects). Suddenly, you have an identity within the film music industry. Granted, it may be small, but it is one that will grow with time and effort. That alone puts you light years ahead of many other hopeful composers out there. Use it to the best of your advantage.

Remember, whether you choose to go to film scoring school or not, don't do anything without an awful lot of thought and preparation. After all, this isn't Kansas any more. Life is a game, and taking on a program like USC's might be the one move that wins it all for you, or costs you everything you have. Play smart. FSM

TOOTING OUR LITTLE BIG HORN



They Died with their Boots On
Moscow Symphony Orchestra, William T. Stromberg
Digital World Premiere Recording



Renegades, Rogues, Gunslingers and Generals all rode the range to the

strip in supplied film



Garden of Evil (Complete Score)
Prince of Players Suite
Moscow Symphony Orchestra, William T. Stromberg
Digital World Premiere Recording

"Garden of Evil" was the only feature-length western Herrmann would score. Conceived as a vehicle for the latest CinemaScope, Technicolor and stereophonic sound technologies, this is a forgotten jewel for Herrmann collectors.



Virginia City
The Last Peril
The Best with Five Fingers
Moscow Symphony Orchestra,
William T. Stromberg
Digital World Premiere Recording

Dating from 1940, Virginia City was the second Errol Flynn Western scored by Steiner. A sweeping romantic adventure, "Virginia City" provided Steiner with ample opportunity to craft his majestic themes for battles, bar-room, stagecoach trips and romance.

Available at all fine music and bookstores everywhere. Call 1 800 75-NAXOS to order the featured titles listed above, and other music directly from Naxos of America. This toll free number can also be used to order the Naxos 1999 Catalog and the Naxos monthly New Release Guide. International website: hrh.com or U.S. website: naxos.com

© 1999 Naxos of America, Inc.

SHAGGING a SEQUEL SCORE



Composer Clinton at the *Austin Powers 2* scoring session.

“If you see one movie this summer, see... *Star Wars*. But if you see *two* movies this summer, see *Austin Powers: The Spy Who Shagged Me!*” ☺ So blared the trailers to the second installment in the unfolding *Austin Powers* franchise—and they might have sold the film short. The original Mike Myers spy spoof was a box-office sleeper that became a big hit on video and DVD, and expectations for the sequel are even higher.

One of the key ingredients of the first film’s success was its mix of retro ‘60s-style songs and an ingenious take-off by composer George S. Clinton of the John Barry James Bond scores. Clinton returns for the sequel, noting that the approach to scoring a film as bizarre as *Austin Powers* is more straightforward than you might think. “What I try to do is come up with the score that I think the character imagines for himself,” he says. “Even though to us the characters are silly

and funny, they don't know that. They think they're really hip or evil, in the case of Dr. Evil."

Clinton wrote a lengthy score that created an unshakable 007 vibe for both the original movie and its sequel, *The Spy Who Shagged Me*, with input from music consultant Chris Douridas, director Jay Roach and others. "We made a choice early on not to do comedic music or to directly parody anything," Roach recalls. "We wanted to embrace the styles rather than mock them. We figured that Austin would be as broad as we needed to be, so we would go the other way on the music, the visual style and the way the film was shot and cast: to do everything very straight and in the genres from which we were inspired." Inspirations for the first film's score included Barry's *Thunderball*, Henry Mancini's *The Party*, Jerry Goldsmith's scores for the Derek Flint movies, and other influences which Clinton was able to weave into a cohesive score.

The movie's title music came courtesy of legendary composer and producer Quincy Jones, whose wild "Soul Bossa Nova" formed the basis for an instantly indelible opening dance number. Music consultant Douridas (former host of NPR's *Morning Becomes Eclectic* in L.A.) suggested using the tune. "The dance credit sequence was not in the film or in the script until two or three weeks before we started shooting," Roach explains. "Chris sent us the song and we immediately fell in love with it. We had not found a place for it in the movie, and we said, 'This is the spirit of Austin, so let's create a sequence that we can use to introduce the character that's based on this song.' So we came up with the visuals and the whole concept of the credit sequence after the song was chosen." Star Mike Myers's wife actually came up with the idea of the opening dance number after Myers played her the music in a car.

Despite the bizarre sound of "Soul Bossa Nova," Roach didn't find the effect of the piece immediately comic. "It felt much more swing to me, like the joy of that particular kind of movement. It feels comic now to me because it's forever tied to shots of Mike running up and down Carnaby Street with his bad teeth and big glasses. The film has many fathers—it's partly from the Bond tradition but certainly as much from Woody Allen and Peter Sellers, and we derived some of the sound from a vintage approach to that kind of comedy, like *Casino Royale*."

For the sequel, Clinton got the opportunity to re-record the Quincy Jones piece. "The main title this time is a scene that's

Mike Myers as the titular hero and Gia Carides as Robin (Spitz) Swallows hullabaloo.



George S. Clinton and Director Jay Roach on AUSTIN POWERS 2: THE SPY WHO SHAGGED ME

by Jeff Bond

another version of the last scene in the first movie where they're naked and all these things are choreographed to hide him," Clinton notes. "I re-recorded the 'Soul Bossa Nova' because there was no real ending on it and they wanted certain things to happen with the choreography—there's a big synchronized swimming thing with Austin coming out of the water like Esther Williams. So the challenge was to take that beat and record it in a retro way and have it sound as if Quincy had done a version of it with strings at the end so it gets real big. I guess the highest praise was that when one of Quincy's people heard it, he said, 'Gee, I didn't know Quincy had done a different arrangement.'"

One of the key ingredients of *The Spy Who Shagged Me*'s 007 music homage is derived from John Barry's "space march" from *You Only Live Twice*: a steady pulse of snare drum and timpani that's reworked to underscore Dr. Evil's doom-laden plans for Earth as concocted in his secret moonbase. "The space march was an obvious choice because they're in space and it's an interesting mode that Barry got into with that," Clinton explains. "And also there's a sequence where Felicity comes out of the water in a white bikini like in *Dr. No* and the camera pans up and she shakes her head in slow-motion, and in the next scene the

camera is panning up Austin, who's also wearing a white bikini and shaking his head in slow-motion. So that's another place where I used a similar approach to *You Only Live Twice*, the big sweeping love theme: melodically it's different, harmonically and orchestrally it's similar."

Clinton has built a seemingly indestruc-

tible approach to *Austin Powers*'s comedy, but timing and effects for punctuating jokes remains a delicate and mysterious art. In one of the film's scenes, Dr. Evil's stunted clone Mini-Me becomes enraged at Evil's son Scott (Seth Green) and attempts to destroy him by using Evil's table-mounted personal-destruct button, to the tune of a vast brass stinger from Clinton. When Mini-Me's attack is thwarted, the miniature clone resorts to viciously giving Scott "the finger." Deciding what should play with that humorous coda became a particular challenge for the composer. "I hadn't scored anything there at all because I thought it was absolutely hysterical to see this little guy, Mini-Me, giving the finger with this huge grimace on his face. And they wanted me to try and put something there

and eventually I did, and I tried playing it seriously and in a more comic way with a trombone slide and glockenspiel; the comic effect was out of context and a little cartoony."

Jay Roach agrees that it can be difficult to determine how "comical" an accompanying cue needs to be. "I think people don't want to be forced to laugh. It's always a question of how far you should go in clarifying that something is funny. We want to play everything fairly broad, but not so broad that it gets, as Mike would call it, 'sweaty.' When we added that extra trombone hit under Mini-Me flipping the Bird, that was just one step too sweaty. We're working too hard for it and the audience senses that."

According to Clinton, there are still possibilities for writing light comic music, however. "There's a couple of things in this score that are under dialogue: because the dialogue itself is not funny but what you're seeing physically is funny, there's some pizzicato stuff that I've done which is neutral enough to not appear to be hitting it so obviously, but is orchestral and light, and it just sort of supports the moment. I've done that in a couple of cases. There's a scene where Dr. Evil's explaining his laser to his henchman and it's a real stop-and-start kind of thing. That's more lighthearted and has a more up-tempo feeling than some of the other stuff."

Most of Clinton's approach involves playing off of more straight-faced scoring traditions. "One of the things that was taken to a new level that we started in the last film is that sometimes I pretend I'm a conductor in an orchestra pit and I'm watching Mike Myers act on stage. And he gets to a place where Dr. Evil forgets his line and Austin has to remind him of what he's supposed to say, and the orchestra's doing this big number—you think it's going to go into this action cue—and suddenly it stops as Austin reminds him of his line, and then it kicks in again. Pretending it's a live orchestra there in the pit creates this great feeling of interaction."

"It's a way to underline a comic moment," Roach points out, "and let the audience know that there's a bit of tongue-in-cheekiness going on without adding that 'waah waah' or some kind of big thing—you just take it up to a key point and then drop it out to make the audience pay a little bit closer attention to the dialogue or a comedic situation. The audience is aware of it, but it's not sweaty."

The primary point of reference for *The Spy Who Shagged Me*'s score remains John Barry's 007 music, on which Clinton admits he's become something of an expert. Nevertheless, doing a new *Austin Powers* score requires additional research. "I don't study the written scores but I do have CDs that I listen to and I rent the Bond movies again," he says. "It's hard to divorce myself from the experience of watching the films to just study the music, because they're such great films."

While Clinton is heavily involved in the orchestration of his scores, he does get help. "I have two orchestrators who work with me, Suzie Katayama and Rick Giovinazzo, and they're excellent. Suzie is an excellent cellist and she's the librarian at Sony Music. What I do is create sequences that are very complete because I always have the director, editor, producer and anyone else



Myers as Dr. Evil and Verne Troyer as his clone "Mini-Me" (top); Robert Wagner as Number Two (bottom).

involved in music decisions over to my house, and we sit down and go through every cue before we go to the recording studio. I make sure they sign off on everything; that way when we actually get there they're not thinking about whether it works or not, they're thinking about 'Hey, what if we do this or what if we do that?' It's a different level of creativity. So my synth sketches have to be fairly realistic, and I'm sure that's the case with a lot of composers. We have a system where I separate the instruments in every track: violins, violas, cellos, basses, trumpets, trombones—I have all the parts written on a separate track, so by the time I give the sequences to the orchestrators they're expanding them into score form on sheet music, and making suggestions and double-checking ranges and stuff like that.

"One of the things I always loved about Barry's composing was its redundancy," Clinton says. "It's almost like minimalist music. It starts with this kernel, like the space march, and gathers momentum and density as it goes along orchestrally. His use of woodwinds, it's almost Stravinsky-like with the piccolos and percussion when you hear his action pieces. Woodwinds are there mostly for effect. You very rarely in a James Bond score hear an oboe soaring out or a clarinet."

While you may not hear a clarinet in *The Spy Who Shagged Me*, you will hear bagpipes in connection with a new villain created for the film: Fat Bastard. "Fat Bastard is Scottish," Clinton explains, "and Mike Myers plays this big, fat Scottish fellow who's a henchman of Dr. Evil and steals Austin Powers's mojo. The first time we see Fat Bastard he's playing the bagpipes, and Mike Myers actually studied with this guy to get the fingering right. He didn't play it, but he did do the fingering. He's playing 'Scotland the Brave' when we first see him, and as he's stealing Austin's mojo, he starts up the bagpipes and under his dialogue you hear the drone of a bagpipe starting up as he's feeling the mojo. I had a piper come in named Eric Riggler who played in *Braveheart* and did all the solos in *Titanic*. So from that moment on, every time we experience Fat Bastard he's characterized with the Loch Lomand bagpipes. We found a lot of fun ways to use the instrument."

Clinton acknowledges that his love theme for Austin's new "bird" Felicity Shagwell (Heather Graham) follows the pattern of love music set by the original film. "For Felicity, I wanted a love theme that was still Manciniesque, because that's Austin—when he falls in love that's the music he hears in his head. So I came up with a real pretty theme that's done by the same guys I did it with last time, some of whom played with Mancini."

Unfortunately, while the original *Austin Powers* soundtrack effectively sampled both Clinton's score (in a brief suite) and the film's mix of kitschy '60s-style hits, *The Spy Who Shagged Me* is a different matter. "The soundtrack to this film has very little to do with the music that's in the movie," Clinton notes. "Because people know that it's going to be successful, it's been a feeding frenzy to get songs into the soundtrack. When people go to the store to buy a CD they want to extend their experience of watching the film, and they think that they're truly getting the music that helped create that experience, when in fact in the case of this score, they'll have two songs that are in the film—one by Madonna and the Burt Bacharach/Elvis Costello version of 'What



Director Roach and Clinton review the score; CIA agent Felicity Shagwell (Heather Graham) has her, um, hands full (below).

Do You Get When You Fall in Love?

Everything else is either a remake of a song that was in the film, Lenny Kravitz's 'American Woman' for instance, or something new. And you don't even have the original person redoing the '60s version; you have a current superstar remaking it."

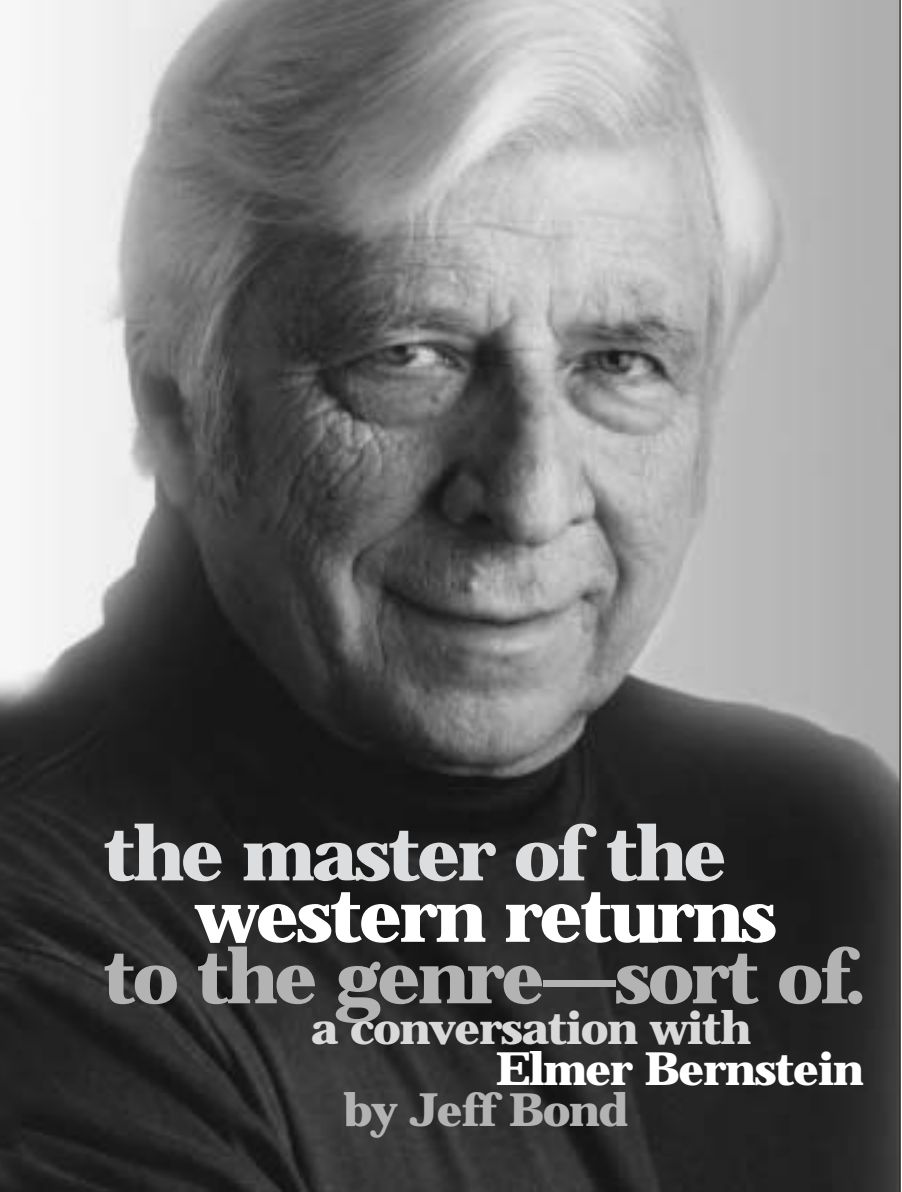
Clinton is disappointed that no score album will be immediately forthcoming, but he is cognizant of the realities of the business, and still hopes that a release will happen. "I did record-length versions of things this time because in comedy writing you have these short pieces that have to stop and start and you don't really have long thematic moments that you can develop," he adds. "So I decided to take the time to record some record-length versions, and hopefully what we're trying to work out is either a CD that is totally score or a CD that would be a compilation."

Jay Roach acknowledges the disadvantages of promotion-oriented soundtracks but admits that they are a necessary evil. "One of my favorite recent soundtracks is *Rushmore*," he notes. "It has all of your favorite pop or vintage tunes from the film, and several of the great score cues are interwoven, and it completely evokes all of the great moments in the film. I think that's the downside of the trend to use soundtracks primarily as a promotional tool—they don't give you the feeling that you're taking a little bit of the film with you in your car or on your boombox. I will say that as a filmmaker we love our films and we want people to see them. If the soundtrack draws attention to our film, that's good and we appreciate that very much; I wish that radio stations and press people would pay more attention to the more traditional kind of soundtracks. I think the soundtracks for *Titanic* and *The Phantom Menace*, which have sold very well, will teach people that the score can be a popular and marketable aspect of the soundtrack. But I'm torn because I do recognize the promotional power. There's a deal that you don't like to make where you're willing to give up some connection to the movie to sell the film."

FSM



wild wild elmer



the master of the
western returns
to the genre—sort of.
a conversation with
Elmer Bernstein
by Jeff Bond

Elmer Bernstein has extricated himself from just about every example of type-casting conceivable. He languished as the Master of the Western in the '60s, providing an endless series of rousing scores for John Wayne films, then found himself pigeonholed as the Master of Comedy in the late '70s and early '80s after creating a new style of super-serious comic scoring in movies like *Animal House*, *Airplane!*, *Stripes* and *Ghostbusters*. In recent years he's managed to avoid scoring comedies ("We don't count *Bulletproof!*" he insists), concentrating on high-class dramatic efforts for the likes of Martin Scorsese and Martha Coolidge. So why is Elmer now returning to both the western and comedy genres with *Wild Wild West*, the rethink of the '60s adventure series?

"I did it because I loved *Men in Black*," Bernstein explains. "And when I got a chance to work with Barry Sonnenfeld and Will Smith, I thought cool, I'd like to do this. And when I met Barry I really liked him and we've had a great relationship." Nevertheless, Bernstein does admit that he was mired in comedy at the beginning of the '80s. "That was the kind of film everyone wanted me to do. I enjoy the idea of writing a score, going to the movie and watching everybody laugh, but after a while I said I didn't want to do comedies any more. I was saved really by *My Left Foot* (1989), and I was back in the serious world."

But Bernstein insists that *Wild Wild West* isn't as much of a return to the genres he was once trapped in as you might think. "*The Shootist* (1976) is the last straight western I did. But the funny thing is, this isn't a western. As I got into the score, I realized that this film is very much its own thing; you can't describe it, really. There are western elements in it, there are comedy elements in it, but it's its own kind of film. I mean, there are guys riding motorcycles around in the 1860s and flying around in airplanes." Contrary to early reports, the movie does not open with Will Smith's rap number (that's relegated to the traditional end credits spot) but with title music by Bernstein. "The movie is an anything-goes sort of thing and I think the score basically reflects that. In the main title, for instance, it starts like a conventional western, until you get to the title and it says *Wild Wild West*, and suddenly you get into a rock lick. The whole score is like that."

Bernstein notes that he was unfamiliar with the original series (which starred Robert Conrad and Ross Martin as secret agents working for the U.S. government in the 1860s) and its theme music by Richard Markowitz. "Some people do remember the show, although when they did the focus groups they found out that the old show wasn't that important to the young people. But we thought of tipping our hats to the old show (I did know Dick Markowitz and we were friends): unexpectedly after everyone's assumed that we're not going to use the theme, about two-thirds of the way through the picture suddenly we spring it in, flat out."

Bernstein also had to provide music for a giant, steam-driven mechanical spider operated by the film's villain, Dr. Loveless (Kenneth Branagh). "In the spirit of anything goes, the spider theme is kind of early-20th-century music that could have been written by Prokofiev or some early-20th-century composer. The vil-

lain is treated with very familiar villain rhythms, because villains are very identified by rhythms and bleak, monochromatic orchestrations.”

Bernstein has noticed a lot of changes in film scoring aesthetics since he began half a century ago, many of them reflected in *Wild Wild West*. “The general length of the cues here is shorter than usual,” he points out. “They’re not very short, but it’s the rare cue that’s over two minutes. The end of the film, of course, has continuous music for over 12 minutes. They’re short cues but they’re all strung together. You really can’t write a fully developed melody any more. Herrmann was the master of all the composers, of being able to take four notes and make more out of those four notes than most composers could do with ten. And I find myself doing much more of that now. There was no way in this film to have a full-blown, huge theme. It’s the nature of the film.”

What have not changed are Bernstein’s working habits. “Generally speaking, I try to get the film to talk to me. The first two weeks I’m on a film, I get the

mate: “We’re basically composing the score as he’s editing, and I will send him stuff. In the case of *Age of Innocence*, we actually went abroad and recorded stuff that eventually he could listen to and decide whether he liked it and incorporate it into the score itself.”

Bernstein has managed to avoid another demon of the modern composer’s working process. “I have a hard-and-fast rule in my life,” he explains. “I will not even listen to a temp score. I don’t mind talking about it; I want to hear what the filmmaker is looking for. It’s very funny, because temps sort of crept into my life late. It never had to be an issue until recently. Sometimes a director will have a temp score and there is one particular thing that’s really important to him and he’ll want me to listen to it and I’ll do that, because it’s a clue to the filmmaker’s thinking. But it’s too confusing to listen to temp scores. If somebody wants me to do a score, I think they’re entitled to the best thinking I can do, and the minute my thinking is colored by something else, they’re not getting the best thinking I can do. You can’t help but be influenced; no matter how strong you are, you’re going to be influenced by a temp score, good or bad.”



TRANSFORMERS: Classic TV heroes get reinvented by Kevin Kline (as Artemus Gordon) and Will Smith (as James West) in Barry Sonnenfeld’s update of *Wild Wild West*.

[video]cassette of it and look at it about twice a day and do nothing. I want the film to tell me what it is. Interestingly enough, that’s an intellectual process, because you’re trying to make the film make you think.” Despite that, Bernstein points out that it’s in the actual composition that one discovers the film’s true nature. “On *Wild Wild West*, we were amazed by one thing: the balance is on the villains. There are three main strains, not themes in a big sense because of the wacky nature of the film. There is a hero theme, the traditional western-sounding hero’s theme, which you don’t hear a lot actually. Then there’s this sort of mild, polite rock and roll sensibility for Will, and the bad guy stuff. But, the film is dominated ultimately by the bad guy stuff, and we never expected that. You find out about that when you start to write the score.”

Bernstein derives most of his understanding of the movie by talking at length with the director, but avoids as much as possible the standard process of creating mock-ups on computers for the director to hear. “I’ll play things for them. I’ll say this is the theme for this character, and sometimes I’ll pop it on a Kurzweil so they’ll get a sense of what the actual colors will be.” When working with Martin Scorsese, the process has become much more inti-

temp scores are just one aspect of Bernstein’s chosen profession that has soured him on the business. “It’s gotten so mechanical,” he elaborates, “and it is hard for the young people, where all you are is a number at an agency and they send out a tape. The young people never get to meet a director; they never get to read a script, they just get a synopsis. It’s pathetic. They get a synopsis and are told ‘make me a tape’ based on the synopsis. The young person is not a person anymore, he’s just a tape in somebody’s office. It’s awful. The tape thing is ridiculous. Tapes tell you nothing.” Bernstein used to joke with his son, Peter, also an established composer, that they could start a business of making demo tapes for composers, “because you make a tape and who knows that you even wrote it? It’s so stupid. I said to Peter, ‘Let’s get music from some composer nobody’s ever heard of, that’s never been recorded—we’ll make tapes and make all the young composers pay for them.’”

The composer’s remedy for the impersonal nature of the business is to bring back the human approach. “If I were an agent and somebody was looking for someone to do a score, I’d try to match the person up with the score: ‘Meet this person, let this person talk to you.’ You make

music is
pure
emotion.
the
best
thing
music
does is
arouse
an
emotion
of some
sort.

a human contact. The kids I teach I worry about, because they are good. Any one of them could score a movie better than 50% of the people who are doing it now, but what's going to happen to them, I don't know. You can't discourage people from doing it if that's what they want to do, but very few of them are going to make it."

While his demeanor is cheerful to the point of joviality, Bernstein's view of current film scoring is decidedly bleak: "My business manager had her 60th birthday and we were having a chat and she said, 'Gosh, I'd like to be 20 years younger.' I said, 'Not me—I'm out of here!' I wouldn't want to be young and starting in this business today; it's too hard."

According to the composer, the people demanding generic music in films aren't to blame for their own poor taste. "They want to hear what they're led to hear, basically. What saved the day 20 years ago was *Star Wars*. Prior to *Star Wars* symphonic music was going out, and then after *Star Wars* every film you did had to have a 100-piece orchestra." Bernstein alludes to the cyclical nature of the business, and notes that things have reached a bottoming-out. "The fact of the matter is, and this is an opinion, for the moment the age of the memorable film score is over. You don't go and hear memorable film scores. You hear skillful film scores, you hear slick film scores, you hear bad film scores, but memorable is very rare. Tom Newman's score for *Shawshank Redemption* jumps to mind as a memorable film score, but that's rare now. There's lots of music and it's loud, but there's nothing you can latch onto and nothing that moves you. A lot of that has to do with the films themselves; a lot of the films don't have room. There is a tendency that's reflected in the love for special effects and the love for sensation over emotion. It's the 'hit me again, I'm still conscious' mentality."

Nevertheless, Bernstein sees hope on the horizon. "I think we're coming to the end of the special effects period. It just wears itself out. From people who have seen *The Phantom Menace* I've heard two criticisms: that it's basically a special effects extravaganza, and that it's essentially humorless. Those kinds of movies have an effect on film scoring, because if you think of music as an art, music is pure emotion. The best thing music does is arouse an emotion of some sort. But I heard one comment about a special effects movie. I said, 'How was the acting?' and they said, 'Well, the actors were superfluous.' There's not a lot of room for music to be memorable under those circumstances."

Those might seem like harsh words, but the 77-year-old composer has seen enough trends develop in his five decades in the business to know what he's talking about. While special effects may dominate today's movies, Bernstein was around during another significant technical innovation: CinemaScope, which launched an age of epic blockbusters like *How the West Was Won*, *The Ten Commandments* and *Spartacus*. But Bernstein argues that the development of widescreen technology was better for film music than recent changes. "The value of that for music was that at the same time we went to magnet-

ic film and to stereo, which was very beneficial to music. The so-called extravaganzas, films like *The Ten Commandments* and *The Robe*, were great for music, because those were films that liked music. They're making a lot of movies now that don't like music."

While Bernstein is often known as a composer of such epics or of colorful westerns and comedies, he has a fondness for the black and white films he's done, including *To Kill a Mockingbird*, *The Man with the Golden Arm* and *The Birdman of Alcatraz*. "The fact of the matter is that color movies are never as artistic as black and white movies," Bernstein maintains. "Black and white movies are art; they're amazing. I recently saw *The Sweet Smell of Success*, a film I did in 1957, and I was so struck by how beautiful it was to look at in black and white. Color by comparison just looks ordinary. It doesn't look like an art work."

the year 2000 may be a pretty big deal for the rest of us, but it holds special significance for Bernstein. "It will be the 50th year of my first film here. It was a film called *Saturday's Hero*, from a novel called *The Hero*. It starred John Derek and Donna Reed and Sydney Blackmer." Derek, who also played Joshua in *The Ten Commandments*, went on to somewhat greater notoriety as the husband of '80s sex icon Bo Derek and a director of fluffy soft-core porn movies starring the actress. One of them was *Bolero*, in which Elmer and his son Peter got involved. "I did one sequence for that, a big lovemaking sequence. It was one of these things where originally they wanted me to do the film, and I didn't want to but I got Peter to do it, and I said I would do some small bit of it."

Bernstein has since maintained a working relationship with Peter and with his daughter Emilie, both of whom collaborated on *Wild Wild West*. "My daughter has worked with me as an orchestrator for the past eight years or so. My son was an orchestrator for me years ago, and a couple of years ago Peter did a big show for TNT called *The Rough Riders* about Teddy Roosevelt; he wrote the music and I conducted it." Due to scheduling difficulties, the elder Bernstein ran out of time on *Wild Wild West*, so Peter helped out. "Peter, picking up the themes, wrote quite a few cues, so the credit will read 'Additional Music by Peter Bernstein.' The funny thing is my daughter gets more questions about it than I do. People ask what it's like working with her dad, because they think it might be scary." Bernstein's own parents hailed from Russia and Austria; the composer describes them as "early culture vultures." While Bernstein dabbled in painting, dancing and acting as a child in New York City, he gravitated towards music. "My parents wanted me to be something in the arts but they didn't care what, as long as I wasn't a businessman."

The composer returns to his somewhat bleak view as he considers his *Wild Wild West* work. "I'm up there and I really think to myself that this may be the last one. Things have just changed so much and it's getting so hard to do anything good." Fortunately for fans of the composer, in the film scoring business you can never quit until you've finished your upcoming obligations, which in Bernstein's case includes scores for movies directed by Martin Scorsese and Al Pacino. By that time, he should have his next few assignments lined up.... FSM



CHICA-VOOM:
Salma Hayek adds
some oomph as
Rita Escobar.

SHAFTed IN THE Watergate Era

By Jeff Bond Additional Reviews by Douglass Fake

After achieving a professional triumph in 1970 with *Patton*, Jerry Goldsmith and the rest of the Hollywood film scoring community suddenly found themselves up against a black private dick who was a sex machine with all the chicks: *Shaft*! You're dammmnn right. Isaac Hayes's pulsating, brassy street-vibe score for the blaxploitation private-eye adventure was the biggest soundtrack to hit record stores since 1967's *The Graduate* and was featured in a bodacious dance number at the 1972 Academy Awards ceremony. Hayes's score had a serious cultural impact and convinced a legion of veteran film composers that their days were numbered. (Composer and orchestrator Alexander Courage has said that he and his compatriots often talked about retiring and opening a restaurant in Malibu—what a franchise that would have made!)

Though he still commanded big-screen assignments, Goldsmith increasingly found himself churning out scores for TV movies and episodic television (rotating with associates Courage and Arthur Morton on *The Waltons*, for instance), often applying the same painstaking craftsmanship and dramatic power to these small-screen efforts that he employed on his theatrical films. Out of 28 scores written during this period, half were for TV movies, while others such as *The Mephisto Waltz* and *The Man* were more like TV movies released theatrically. High-profile projects were few and far between: the promising *The Wild Rovers* from Blake Edwards was taken out of the director's hands and re-edited by the studio, then dumped on an unappreciative public; *Escape from the Planet of the Apes* returned Goldsmith to the popular *Apes* franchise, but he left further, lower-budgeted films to Leonard Rosenman and Tom Scott; and the impressive *Papillon* was crushed under the weight of its own Oscar ambitions.

Despite the low budgets and less-glamorous assignments, Goldsmith's creative instincts were as sharply honed as ever and most of his TV-movie scores remain as exciting and fun to listen to as his big-screen efforts. The composer finally emerged at the middle of the decade with a film worthy of his talents, Roman Polanski's beautiful gumshoe drama *Chinatown*.



TOUGH TIMES: With the exception of Roman Polanski's *Chinatown*, Goldsmith had few worthy feature film prospects in the early '70s.

The early '70s is the most under-represented period in Goldsmith's career as regards soundtrack releases—of the 28 listed here, only seven have so far been released on CD (and three of those have only become available in the last couple of years). Virtually all of the unreleased scores were written for obscure movies and telefilms that are unavailable on video, although some do show up on late-night cable airings. We're indebted to the collections of Jon Burlingame and Douglass Fake for allowing us to check out some of these long-lost treasures.

- A must-have. One of Goldsmith's finest works that belongs in every soundtrack listener's collection.
- Highly recommended. Close to being a classic, and a worthy album out of which you'll get a great deal of replay mileage.
- Recommended with reservations. A score that achieves its goals within the movie but makes for less-than-gripping listening in album form.

JERRY GOLDSMITH BUYER'S GUIDE PART FOUR

- If you buy this, Jerry Goldsmith will hate you because you're collecting his albums like bottlecaps.

Chinatown (1974) ●●●●

Varèse Sarabande VSD-5677 • 12 tracks - 31:20

Original composer Philip Lambro took the title of this classic Roman Polanski film noir a little too seriously and produced an Oriental-sounding score, so Goldsmith stepped in and wrote this shimmering, indelible work in eleven days. The smoky trumpet melody, eerie, brushed piano-string chords and keening string atmosphere of the title theme is exquisite, a perfect marriage of modernism and movie nostalgia. The rest of Goldsmith's underscore probes at the film's underlying mystery with a lean, staccato precision before the wrenching drama of Polanski's conclusion. The Best Score Oscar went to Nino Rota and Carmine Coppola for *The Godfather, Part II*, but this a hall-of-fame work; perhaps Goldsmith's classiest movie contribution ever.

Winter Kill (1974) ●●

TV movie

Andy Griffith stars as the sheriff of a small ski resort town investigating a series of killings in this deathly flat attempt to launch a series in the scenic environs of the San Bernardino National Forest. The rhythmic string and guitar underpinnings of the title theme (played over helicopter shots of Griffith's jeep roving through the countryside) recall *Breakheart Pass*, and the execution of the primary melody evokes *Take A Hard Ride*. However, the theme overall is far less interesting than either of those two examples, and it's not helped by a shrill, bleating electronic presentation that is incredibly dated and silly-sounding today. Somewhat better is the murder-oriented suspense scoring for strings: a hollow-sounding effect for brass, ground double bass, xylophone and abstract electronic effects that sometimes recalls *The Reincarnation of Peter Proud*. More standard approaches include the composer's characteristic prepared piano writing.

QB VII (1974) ●●●

Intrada MAF 7061D • 12 tracks - 35:20 (TV miniseries)

Goldsmith's Emmy-winning score to this pre-*Schindler's List* tale about the Holocaust (the world's first TV miniseries) is terrific—unfortunately, it's also about three hours long, and the 35-minute ABC LP (reissued on CD in 1995 by Intrada) doesn't do it justice. In album form, Goldsmith's work is too much a mishmash of styles, with at least two different love themes, regal courtroom fanfares, Jewish folk traditions and desert Bedouin music clashing with frothy Hollywood romance. The composer's chilling scoring of the concentration camp memory scenes, however, is more evocative and imaginative than John Williams's *Schindler's List* music.

Promised Land (1974)

Unsold TV series pilot

We have no idea what this is.

S*P*Y*S (1974) ●●

Goldsmith replaced John Scott's score for the U.S. release of this Irvin Kershner misfire that took the stars of *M*A*S*H*, placed them in the world of espionage (in a

plot about a Russian dancer defecting to the West), added asterisks, and stirred. The music is overtly funny, more so than any other Goldsmith score to date. Using a standard orchestra, the composer came up with about 25 minutes of music, generally energetic and used primarily to keep the pace moving. There are themes for the CIA and the Russians, both enhanced with a variety of up-front electronic sounds. The most comical touch is a chorus intoning the word "spys" during the opening and closing credits. Though Goldsmith singularly evokes the only laughs, this is still a minor effort for all concerned.

A Tree Grows in Brooklyn (1974) ●●●

TV movie

This is a television remake of the sensitive '40s film about a young girl's life in the Brooklyn slums during the Depression, with veteran child actor Pamelyn Ferdin and Cliff Robertson looking like he just stepped out of the *Twilight Zone* episode "100 Yards Over the Rim." Goldsmith's sentimental score features an opening for woodwind, flute and piano while other cues emphasize rolling rhythms for low strings against harp and a lot of duets for strings and piano—somewhat like *The Illustrated Man* without the angst.

Papillon (1973) ●●●●

Silva Screen FilmCD 029 • 10 tracks - 36:15

Goldsmith and Franklin Schaffner's follow-up to *Patton* was an elaborately staged but somewhat flat mounting of Henri Charriere's autobiographical novel about his imprisonment in the colony of French Guyana... from which there is no escape! Goldsmith's score is brilliant, richly painting the emotions the prisoners cannot express and lending explosive fire to otherwise pedestrian (no pun intended) chase sequences. The main theme, in a French waltz style, has long found its way into Goldsmith's "Motion Pictures" concert medley. It's a great album (still available from Silva Screen), although there's enough unreleased music to hope for an expanded CD someday. The film was perhaps over-hyped with Oscar buzz; Goldsmith's nominated score lost out to Marvin Hamlisch's *The Way We Were*.

Shamus (1973) ●●

Burt Reynolds stars as an ex-pool player turned private eye investigating gun-running in this low-key tale from director Buzz Kulik. Goldsmith's theme sounds like the slower moments of *Escape from the Planet of the Apes*, with a moody jazz melody played mostly by synthesizer over high-pitched strings.

Hawkins on Murder (1973) ●●●

TV movie pilot

Goldsmith provided the score for this pilot movie featuring James Stewart as a down-home country lawyer and Strother Martin as his squirrely brother. The music blends timpani with a percolating electronic figure that plays against an appropriately folksy, chipper brass theme for Stewart's amiable attorney.

Barnaby Jones (1973) ●●●

TV series theme

During the heyday of "physically challenged" detectives



(including the fat *Cannon*, blind *Longstreet*, and wheel-chair-bound *Ironsides*), producer Quinn Martin cooked up this series that starred ex-Clampett Buddy Ebsen as a really *old* detective. Goldsmith wrote a great, jazzy low flute melody for the show that's best experienced in its original form (see *Television's Greatest Hits, Vol. 3*) rather than the composer's repetitive concert version.

Ace Eli and Rodger of the Skies (1973) ●●●

Upon the death of his wife, maverick barnstormer Ace Eli (Cliff Robertson) takes his adolescent son Rodger (Eric Shea) on an odyssey of adventures through small towns, carnivals, revival meetings and houses of ill repute. Goldsmith wrote about 40 minutes of music for the movie ranging from somewhat slapstick aerial scenes to more dramatic music on the ground, including a moving theme for Ace Eli. The highlight is easily the final flying scene: Goldsmith's orchestra swells with the main Eli theme, a solo trumpet brilliantly soars upward, and the score melts into a closing song written and performed by Jim Grady. Not scored as a *Blue Max* aviation drama, Goldsmith's music captures the variety of small-town happenings more in the style of his earlier *Flim-Flam Man*, anchoring it with a strong, Americana-flavored sound. Though no album of Goldsmith's music was issued, "Who's for Complainin'?" by Jim Grady saw brief release as a single.

The Don Is Dead (1973) ●●●

Richard Fleischer directed this no-nonsense tale of warring gangsters, later retitled *Lovely but Deadly*, starring Anthony Quinn, Frederick Forrest and Robert Forster. Goldsmith's tough orchestral score establishes a grim and terse mood; the opening music for a deal going sour is particularly striking with percussive figures and staccato bursts of brass. The score overall is lengthy and includes both strong suspenseful material and haunting passages. Goldsmith also wrote music for the love song "Our Last Night," featuring lyrics and a vocal by his wife, Carol Goldsmith. Though probably without Goldsmith's participation, the love theme from Alfred Newman's megahit *Airport* (1970) also makes an appearance, no doubt because Universal owns both pictures.

Indict and Convict (1973) ●●

TV movie

Goldsmith meets William Shatner! Shatner stars in this glossy courtroom drama as a murder suspect with an airtight alibi. Goldsmith's title music is in a mellow, upbeat mode befitting what plays like a pilot for a TV series in the mold of *The Defenders*, although as the background of Shatner's character is gradually revealed the score begins to introduce some darker edges. (The western-like rhythm Goldsmith employs in the *Barnaby Jones* segment of his TV concert suite was first used here.) In addition to Shatner, *Indict and Convict* also features *Star Trek*'s James Doohan and a large number of guest stars from the series, including Susan Howard, Alfred Ryder, Michael Pataki, Arlene Martell and others.

One Little Indian (1973) ●●●

This is a peculiar but engaging, action-oriented Disney outing (possibly produced as filler for NBC's *The*

Wonderful World of Disney, but released theatrically) that benefits from James Garner's decent, easygoing charm as a Union army deserter pursued by villains Morgan Woodward and Bruce Glover. Garner somehow winds up with a couple of camels (how is never satisfactorily explained) and befriends an orphaned boy (who looks frighteningly like a young Mickey Rourke) raised by the Cheyenne. Also appearing is spunky young Jodie Foster. Goldsmith's score is in his usual percussive, flavorful western idiom and compares favorably to works like *Bandolero!* and *Stagecoach*, with rich dramatic string writing that adds a sophisticated emotional edge. The music turns wacky once the camels are introduced, with rambunctious cues for bass harmonica, calliope and sitar (which jokingly quotes Maurice Jarre's desert theme from *Lawrence of Arabia* whenever the lead camel starts moving). There are also echoes of Goldsmith's Indian theme from *Rio Conchos* and lively cues for the film's climactic fight and chase scenes.

Police Story (1973) ●●●

TV movie and series theme

In addition to a strangely mellow (but catchy) jazz-flavored title theme, Goldsmith wrote a fantastic suspense score for this formula police procedural (the pilot for the long-running series) that superbly illustrates how he gave every bit as much thought to his television work as he did to his big-screen projects. The 90-minute telefilm involves Vic Morrow as the leader of a special police division in pursuit of an armed robber named Slow Boy (Chuck Connors), and Morrow's personal involvement with a woman (Diane Baker) the criminal had taken hostage. Goldsmith's somewhat baroque love theme for the Morrow/Baker relationship is based around a piano motif developed from the familiar *Police Story* title music; the score features many suspenseful, percussive cues for scenes involving Connors's character. Highlights are the opening cue that plays as Connors is tailed by the police unit after stealing a car, and the climactic chase as the criminal flees up an escalator and confronts Morrow with his final hostage, treated spectacularly by Goldsmith with horns and trumpets offset by shrill accents from piccolos and brass.

The Red Pony (1973) ●●●

TV movie

Goldsmith stepped into Aaron Copland's shoes on this TV-movie retelling of the classic John Steinbeck novella about a young boy's introductions to the realities of life on the farm, this time with Henry Fonda in the role originally played by Gregory Peck and Clint Howard giving a terrific performance as the boy. Like Copland, Goldsmith brought a warm, gentle feeling to the score with a lot of folk-based material, but when the kid runs away from the farm with his sick pony and awakens one morning to find vultures feeding on the dead animal, the composer launches into an incredible, Stravinskyesque attack that's one of the most stunning evocations of emotional violence ever seen (and heard) on television.

Pursuit (1972) ●●●

TV movie

After the success of *The Andromeda Strain*, writer



Michael Crichton got his first chance to direct on this well-mounted nail-biter with E.G. Marshall as a madman with a plan to unleash nerve gas on a city in the midst of a political convention, and Ben Gazzara and Jim McMullan as government agents out to stop him. Produced during a period when TV films like *Duel* and *Isn't It Shocking?* could be as dark and suspenseful as their theatrical counterparts, this one features great bomb-disarming sequences. Goldsmith gets a workout out of a cool electric guitar theme for the heroes, which is also played out by brass and bells. Very much an artifact of its period, the score also features long riffs from Hammond electric organ, trumpet solos and licks from sitars along with a lot of constantly shifting rhythmic patterns. It's kind of *Escape from the Planet of the Apes* by way of *Police Story* and *The Satan Bug*.

The Other (1972) ●●●

Varèse Sarabande VSD-5851 • 1 track - 22:02

This is an exquisite little horror score that's less a chiller than a melancholy reflection on lost youth, with a gently beautiful title melody and a lot of the moody, hauntingly tuneful underscoring that the composer excelled at during this period. This was finally released in suite form along with *The Mephisto Waltz*; track information refers only to the *Other* portion of the CD.

Anna and the King (1972) ●●●

TV series.

Yul Brynner actually reprised his role from *The King and I* for this short-lived TV series, with Samantha Eggar as the schoolteacher; Goldsmith wrote a charming Oriental theme for traditional flute and woodwind, somewhat reminiscent of his approach to *The Trouble with Angels*. The original pilot was tracked with music from *The Sand Pebbles*, *The Chairman* and *Tora! Tora! Tora!*; Goldsmith also scored three episodes of the series. A 45 rpm single of the theme was put out by "The Silver Star Orchestra."

The Waltons (1972) ●●●

TV series

Goldsmith's bucolic theme for this long-running family TV show is probably his most popular television composition (other than *Star Trek*); he also wrote a number of scores for the series during the lean years following the unleashing of *Shaft* on unsuspecting Hollywood composers. Goldsmith's standard concert anecdote about this theme is that the executive who requested it told him he wanted a theme so great that when people had their heads in refrigerators looking for snacks during commercials, they'd hear this theme and immediately rush out to the living room to look at the television. Consequently, while attempting to devise a melody that would recall life in the Appalachian mountains, all Goldsmith could think of was people with their heads in refrigerators....

The Culpepper Cattle Company (1972)

Some of Goldsmith's music from 1967's *The Flim Flam Man* was tracked into this tale of a 16-year old coming of age on a cattle drive. Goldsmith did not write any original music for it.

Lights Out (1972) ●●

TV pilot

Airing as an unsold pilot, this hour-long TV show sported a chilling ghost story and a moody and effective, though sparse, Goldsmith score.

The Man (1972) ●●●

Or "What if James Earl Jones Became President by Default?" Goldsmith provided a brassy, Coplandesque score for this what-if tale that has an African American senator (Jones) ascending to the presidency after a freak accident kills everyone else in line in front of him. Rod Serling wrote the screenplay.

The Homecoming: A Christmas Story (1971) ●●●

TV movie

Goldsmith's first music for the Waltons clan was written for this TV movie with Andrew Duggan and Patricia Neal as Pa and Ma Walton reuniting with their children for a Christmas on Waltons' Mountain. There's no "Waltons Theme" as such at this point—Goldsmith wrote that later for the series, at the producers' request—just a delicate score for guitar, harmonica and a small orchestral grouping. Goldsmith himself prefers the sans-trumpet theme he wrote here for the Appalachian gift-giving, which did not appear in the later series.

The Cable Car Murder (1971) ●●●

TV movie (aka Crosscurrent).

If you're like me, you saw this title and thought: "Aha!—a murder mystery set at a ski resort in the Swiss Alps!" Not quite. This is actually a gritty police procedural set in San Francisco, opening with the murder of a cable car passenger by a gang of four black youths. Goldsmith's title music is an almost blow-by-blow replay of the opening to *Escape from the Planet of the Apes*, only without the horn parts. Interestingly, there are only two other cues in the movie: a stylishly directed slo-mo foot chase that has the composer applying his typical staccato, low-end prepared piano riffs in a ragged, slowed-down idiom; and a rooftop chase and shootout with a harsher, *Chinatown*-like piano attack that brings back some of the title cue's riffs.

Escape from the Planet of the Apes (1971) ●●●

Varèse Sarabande VSD-5848 • 1 track - 16:27

After the pulpy subterranean goings-on of *Beneath the Planet of the Apes*, the *Apes* series took a left turn with this popular contemporary sequel that had intelligent chimps Zira and Cornelius (Kim Hunter and Roddy McDowell) "escape" to 1970s Earth, only to unwittingly lay the foundations for future ape rule of the planet. Goldsmith responded to the change of locale (after skipping *Beneath* in favor of Franklin Schaffner's *Patton*) with a wild, rock-influenced title piece; light guitar-based cues for the two chimps' dealings with contemporary culture; subtle references to his original *Planet of the Apes* score; a lengthy and exciting climactic chase cue; and a bitter, hollow denouement. This was finally released with an expanded version of Goldsmith's original *Apes* score by Varèse Sarabande; the track information refers only to the *Escape from the Planet of the Apes* portion of the CD.



The Brotherhood of the Bell (1971) ●●●

TV movie (aka Fraternity).

Paul Wendkos (*The Mephisto Waltz*) directed this thriller about a secret society, with Glenn Ford discovering the steep price of pledging the wrong fraternity. The impressive cast includes Dean Jagger, Maurice Evans, Dabney Coleman, Will Geer and William Conrad (playing a pre-sciently designed precursor to Rush Limbaugh). The score is a low-key affair with a baroque melody for strings played over jazz percussion; the eerie, echoing horror effects of *The Mephisto Waltz* linger around the edges. In one scene an important character suffers an on-screen stroke, which Goldsmith accompanies with the skittering, high-end aleatoric string effects he later employed in *Alien* and *Star Trek: The Motion Picture*.

Crawlspace (1971) ●●●

TV movie

A creepy psychodrama directed by John Newland (*One Step Beyond*, *Star Trek's* "Errand of Mercy"), this telefilm starred Arthur Kennedy and Teresa Wright as a childless couple who find a stranger taking up residence in their basement. He soon becomes their "son," ultimately growing possessive of his new family and spinning violently out of control. Goldsmith provided a fair amount of music for chamber orchestra, emphasizing strings. His gentle music skillfully characterizes the adults as sensitive and caring, but increases in density as their "son" grows unpredictable. With the two veteran leads the film is both a strong character study and offbeat thriller. Goldsmith's music smoothly rides the line between both.

Do Not Fold, Spindle or Mutilate (1971) ●●●

TV movie

This "comedy-mystery" was directed by Ted Post and written by John D.F. Black (*Star Trek's* "The Naked Time" and the blaxploitation epic *Trouble Man*) and starred Helen Hayes, Mildred Natwick, Sylvia Sydney and Myrna Loy. Hayes and Natwick appeared on the *NBC Mystery Movie* a couple of years later as *The Snoop Sisters*, and in a weird way this is a warm-up for that series concept. The plot involves four "mature" ladies who get involved in computer dating, which causes them to cross paths with a creepy, misogynist rapist played by Vince Edwards. Let the laughs begin! The film shuttles back and forth between comic interplay between the four (admittedly charming) female leads and long sequences of Edwards snarling hilariously dated, slang-laden monologues as he searches for his next victim. Goldsmith's goofy, bump-and-grind title music blends a Burt Bacharach-type brass theme with an annoying, siren-like synthesizer motif; most of the rest of the score involves agitated jazz-based cues for the rapist.

The Going Up of David Lev (1971) ●●●

TV movie

The dream cast of Claire Bloom, Brandon Cruz (Eddie from *The Courtship of Eddie's Father*), Melvyn Douglas and Topol tackle the story of a young Israeli boy and the legacy of the Six Days War in Jerusalem. Topol plays a kindly but increasingly exasperated cab driver who accompanies Cruz on his journey of discovery.

Goldsmith's score is in the vein of *QBVII* and the quieter parts of *Masada*, tuneful and moving... but about fifteen minutes in, the movie inexplicably turns into a musical, with Topol singing songs that Goldsmith reportedly had nothing to do with. *Fiddler on the Roof*'s not.

The Last Run (1971) ●●●

MGM Records 1SE-30 (LP only)

George C. Scott, fresh from *Patton*, plays an aging mobster nearing the end of his road. Though handled by John Huston the picture fails to connect much of a story to the main character. Goldsmith, working in his sparse mode, contributes a relatively brief half-hour score; much of the music is fragmented, an obstacle Goldsmith worked around by expanding his material in a re-recording MGM Records issued at the time of the movie. Goldsmith fashions a terrific mood for the film: European in flavor, opening up beautifully in the Spanish sequences. Mistakenly regarded as a pop score, Goldsmith's music is rhythmic in the action sequences in the style prevalent at the time (essayed by Lalo Schiffrin and Quincy Jones, among others) but with an unusually strong melodic sense. The LP features most of the score and highlights the "Spanish Coast" music among the strong action cues.

The Mephisto Waltz (1971) ●●●●

Varèse Sarabande VSD-5851 • 12 tracks - 34:21

This film (with Alan Alda as a writer possessed by the soul of a devil-worshipping pianist) has all the earmarks of an early '70s Quinn Martin production (a distinctly TV-oriented look, abuse of the fish-eye lens and the presence of tube every-villain Bradford Dillman). But Goldsmith's assaultive, modernistic score is one of his most extraordinary, with a hurtling title cue that sets the Dies Irae against the opening piano notes of Liszt's *Mephisto Waltz*, and a labyrinth of murky, nightmarishly atonal string writing. Many of the score's terrifying, animalistic sound effects were produced by the Brazilian cuika—the same instrument that re-created the sounds of hooting apes in *Planet of the Apes*. This finally saw the light of day as part of the 20th Century Fox Classics series on Varèse Sarabande, coupled with *The Other*.

The Wild Rovers (1971) ●●●●

Memoir CD MOIR 601 • 10 tracks - 34:30

The Wild Rovers is an unusual, character-oriented western starring William Holden and Ryan O'Neal and directed by Blake Edwards, a man known primarily for his *Pink Panther* comedies with Peter Sellers and for working with Henry Mancini. Edwards eschewed Mancini and fashioned a realistic and sometimes disturbing film for which Goldsmith provided one of his most unusual and effective scores, incorporating traditional folk melodies and ranging from full-on, kick-ass orchestral cowboy material ("Wild Horses" and "Bronco Busting") to moody, spare and lyrical cues performed by banjo and zither. Originally released on LP, an early '80s LP reissue added one additional piece of underscore, but this cue wasn't included on the Memoir CD that coupled *The Wild Rovers* with *The Great Train Robbery*... two scores that couldn't be more dissimilar (track info above is for the *Wild Rovers* portion). Goldsmith's daughter Ellen belts out the songs that open and close the score. FSM



Settling Old Scores

A HOST OF REISSUES GET THE ONCE-OVER

The Sword and the Sorcerer

★★★

DAVID WHITAKER (1981)

Super Tracks STCD 884

23 tracks - 69:33

The *Sword and the Sorcerer* hails from a brief period during the early '80s when sword and sorcery epics were all the rage. The results ran the gamut from cinematic torture chambers (*Krull*, *The Beastmaster*) to near misses (sue me, but *Conan the Barbarian* has

tendency to kick impolite men in the groin.

One of the few distinguishing elements of the film was its score by David Whitaker, a veteran of several Hammer horror productions. While Poledouris seemed to reinvent the genre with his dazzlingly romantic, emotionally charged *Conan*, Whitaker looked to the past for *The Sword and the Sorcerer* and created a grin-inducing salute to both Korngold's *Robin Hood* and the brawny

soaring, noble material from the overture (which plays over an overheated moment of slow-motion swordplay in the film). It's exciting stuff, although the time and budgetary constraints under which the score was recorded are a constant factor in the orchestral performance, which is jarringly poor. It helps that the music itself is such a cornball romp: it's so cheesy that the performance missteps almost become part of its loony appeal.

It's just a shame that neither the composer nor the film are ever likely to achieve the stature necessary to prompt a re-recording of this score, because it could certainly use one.

—Jeff Bond

Nineteen Eighty-Four ★★★

DOMINIC MULDOWNNEY (1984)

Airstrip One AOD 1984

24 tracks - 54:28

I'm sad to say that I can remember when 1984 sounded like a pretty futuristic date. Author George Orwell picked the year by transposing the last two digits of the year in which he wrote his dystopian saga of the pitfalls of socialism, 1948, and it was good for at least 36 years of chills any time the date was brought up. But by the time Michael Radford produced his cinematic vision of the novel (an earlier version had been filmed by *Logan's Run* director Michael Anderson in 1956), the year was upon us and the director had to take pains to point out to the public that 1984 was as much a state of mind as it was an historical date.

Radford's film was produced at the height of the second "British invasion" of Brit rock groups, and after the difficult film tested poorly with an introspective orchestral score by Dominic Muldowney, its distributors elected to bring in Annie Lennox and Dave Stewart of the Eurythmics to rescore the movie with a mix of instrumental grooves and melancholy songs. The result was a nice album, but an ineffective accompaniment to a brutally grim movie. What remained of Muldowney's score was a pridefully bittersweet anthem for Orwell's fictional country of Oceania heard at the film's opening and a few other odds and ends.

This album allows listeners to experience Muldowney's full score for the first time. The mood ranges from the propagandistic



always seemed pretty rank apart from Basil Poledouris's fantastic score) to one controversial masterpiece (*Excalibur*—a dream to some, a nightmare to others!). It only takes a look at the directorial credit on *The Sword and the Sorcerer* (Albert Pyun) to determine where it fits into this hierarchy. This was a cheaply made quickie, rushed to beat the highly touted *Conan* to the punch. It accomplished that mission, but with overworked genre vet Richard Lynch as the film's villain and Lee Horseley (a man who looks like Tom Selleck and sounds like James Garner) as a heroic barbarian lead of slightly less-than-Schwarzeneggerian proportions, the film was uninspired. As if in a bid to broaden the film's appeal to fans of the popular teenaged sex comedies of the period, Kathleen Beller played a lusty princess whose primary character trait was her

sound of Hugo Friedhofer's adventure scores from the '40s and '50s. The opening overture is a romp and a half, contrasting a bold adventure theme against a sweeping, romantic bit of heraldry for strings. The rest of the score is an equal balance of swordplay and sorcery, with the latter element underscored by lots of grumbling mysterioso playing in the manner of John Williams's *Raiders of the Lost Ark*. The warm, romantic string writing, designed to recall the nobility of a vanished kingdom, graces cues like "The Kingdom of Eh-Dan," "Talon and the Mercenaries" and a love theme for groin-kicking princess Alana.

The highlight of the swash-buckling aspect of the score is "The Rebellion Begins," with Whitaker creating a wonderful, romping bit of battle music in the manner of Holst's "Jupiter" from *The Planets*, capped off by his

But the smooth, romantic aspects (and dissonant "sorcery" cues) tend to come off far better than the expansive swashbuckling moments.

Technically, the sound quality is not quite up to the original Varèse Sarabande LP release (although this does boast a number of previously unreleased cues); in particular, there's a stunning drop-off of one of the channels 58 seconds into track 17, "Round Room Fight." This is peculiar given that this cue was part of the original LP release, so the album master should have been available to the CD's producers.

Regardless of the quibbles, this is an enjoyable release that fills another hole in the early '80s renaissance of orchestral scores. Whitaker's score won't win any awards, but it's tuneful and one of the most goofily enjoyable works released during this period.

pomp and circumstance of the Oceania state and court music (including a fanfare based on a motif from Holst's "Jupiter") to far more introspective orchestral groupings for the victimized John Hurt character, many of which feature the eerie, depressing sound of the ondes martenot, a favorite instrument of Elmer Bernstein's. Also featured are some creepily nationalistic songs sung by female and children's choirs, underscoring the servile role women and children play in this defeated society.

All in all it's a sound that is far more convincing for the film than what the Eurhythmics produced, but its merits as an album are somewhat more questionable since the diversity of styles and the ambient quality of many of the more subdued cues makes for less-than-gripping listening. Still, it's interesting to hear what the filmmakers originally had in mind.

—J. B.

Johnny Cool ★★★★★

BILLY MAY (1963)
Rykodisc RCD 10744
12 tracks - 31:47

They don't make jazz scores like they used to. Sure, many composers today regularly use jazz ensembles and create some great music. John Barry is a living legend of the jazz score. But back in the day, jazz scores were composed by artists who wrote and arranged jazz music for a living, not film composers who felt that jazz would be an appropriate style for the film. I'm talking sustained hi-hat punctuated by trumpet hits and broken by a bass then picked up by the whole ensemble big band music.

Billy May is just such a composer. His filmography includes *Tony Rome* and episodes of the '60s *Batman* and *The Green Hornet* series, but the bulk of his life's work was writing and arranging for the likes of Bing Crosby and Frank Sinatra. (He also did the big band arrangements for James Horner in *Cocoon* and **batteries not included*.) May's romping, witty score to *Johnny Cool*, a 1963 Vegas/gangster flick, exemplifies not only his technical proficiency but also the lighthearted flare that his bene-

factors so enjoyed working with.

The score opens with a brassy number, "The Lizard," that alternates between a solo sax and a chorus of horns, while the percussion and bass keep the tempo kickin' in the background. The sound is sophisticated but loose, not bound by the rules of formal music; it's the "nobody tells me what to do" attitude of a Las Vegas mobster.

May rolls right into the next cue with a repeated low chord on piano paired with a bouncing hi-hat, which is slowly taken over by a mounting chorus of brass. A solo trumpet spirals upward to a crescendo, then everything drops except the percussion and piano, which twitters over high notes until the brass builds again and the music takes off. The whole sequence repeats and then ascends into a big brass flare and drum-roll finale.

Most of the rest of the score is lower key than the flashy opening, but May keeps about the attitude of easy sophistication. In the "Johnny Cool" theme, May opens with a wry, slow beat cocktail party theme, but halfway through kicks the tempo into high gear, letting Johnny's dangerous, hit-man side shine through. The album wraps up with two songs performed by Sammy Davis, Jr., who plays a supporting role in the film as a one-eyed gangster.

May's flash and blaring trumpets are a style that is little heard these days in film. For all the wonderful jazz musicians out there, there are few scores that really groove. *Johnny Cool* grooves. —Tim Kurkoski

I Want to Live! ★★★★★^{1/2}

JOHNNY MANDEL (1958)
Rykodisc RCD 10743
22 tracks - 59:22

Johnny Mandel's *I Want to Live!* is far more subtle than the brassy big band sound of *Johnny Cool*. The grisly true-life story of Barbara Graham, a murderess sent to the gas chamber, warrants a complex and somber score.

The album actually starts out rather chirpily, as the story follows our playgirl heroine from party to party on the coast of California. In some of the night-

club scenes, jazz great Gerry Mulligan and an ensemble are featured playing source cues written by Mandel. The real Barbara Graham was a big fan of Mulligan, and these cues (as well as some heard on a radio) are included as the last six tracks of the Ryko CD—actually a companion album to the soundtrack LP, meaning you get two records on one disc with this release.

As the circle begins to close on Barbara, the jazz gets more mellow. "Stakeout" begins with a somber melody, then abruptly transforms into a percussive chase sequence, not unlike what Jerry Goldsmith would create ten years later with *Planet of the Apes*. As "Barbara Surrenders," the melody is subdued but retains the cocky edge of Barbara's personality.

The tone of the score turns from somber to melancholy after Barbara is given the death sentence. Long, slow trumpet passages backed by throbbing, paced percussion count the time until Barbara's fate. The "Death Scene" replaces the horns with an eerie piccolo played at the bottom of its register.

For those of us who prefer more melodic or exuberant jazz, the weighty subject matter of *I Want to Live!* makes the score a little dry. However, for jazz enthusiasts and fans of the classic era of jazz scores, Ryko's new release should be a treasure. —T.K.

The Golden Voyage of Sinbad ★★★★★

MIKLÓS RÓZSA (1974)
Prometheus PCD 148
18 tracks - 54:27

Special effects ace Ray Harryhausen and his producer Charles H. Schneer almost single-handedly preserved Bernard Herrmann's respectability in the early '60s as fewer and fewer "A" picture assignments came his way. Weaned on the lush, seminal orchestral rumblings of Max Steiner's *King Kong* and Miklós Rózsa's *Thief of Baghdad*, Harryhausen recognized the value of music in his fantasy films and plucked his talent from the Golden Age, not only with Herrmann but with Jerome Moross (*The Valley of*

Gwangi) and Rózsa himself, returning to the Arabian Nights feel of *Thief of Bagdad* for *The Golden Voyage of Sinbad*, Harryhausen's second Sinbad adventure. The film is colorful, with Tom Baker as a vile, stentorian villain and with a host of awe-inspiring effects creations, not the least of which was bur-nished actress Caroline Munro, who does for harem costumes what Raquel Welch did for fur bikinis in *One Million Years B.C.*

Rózsa's score features a gorgeously exotic, sea-swept title theme for Sinbad, a delicate and sympathetic romantic melody for Munro's slave girl, and tons of Easternized, eerie atmosphere for the film's magical sequences. There are also some stupendous, kinetic action cues, notably



"The Siren," "The Chart" and "Sinbad Fights Kali," a rousing oriental piece for the adventurer's swordfight with a six-armed statue brought to life by black magic. "Fountain of Destiny" also features wonderfully bright repeating textures for brass, chimes and harp.

Unfortunately, the original film's budget was limited and Rózsa's score was recorded by a small orchestra under less-than-optimal conditions. It was released on LP at the time, but the original masters have long since been lost. No information is provided about the sources for this CD version, but judging by the Rice Krispies-like crunching that abounds in every track, a good guess is that it was mastered off an LP (which, at 55 minutes, featured a lot of material jammed into those grooves).

Despite the miracles of modern sound editing, there's only so much that can be done with this

Settling Old Scores

sort of source material, so *The Golden Voyage of Sinbad* might just be the worst-sounding soundtrack CD of the year. It's certainly worth a listen for the music, and Rózsa fans will have to have it, but without access to the original tapes this score looks like a prime candidate for a re-recording. Given the small size of Rózsa's original orchestra and the fact that it sounds like it was recorded

in a somewhat better light than his more bombastic efforts. Of Young's *Greatest Show on Earth* title theme, I would agree with Bill Whitaker's left-handed compliment in the liner notes that it's at least more interesting than most genuine circus marches. *The Uninvited*, a well-mounted ghost story from 1944, sports a popular melody ("Stella by Starlight") and a score full of slithering impressionism for the spooky goings-on. It benefits greatly from

his silky romantic score is something you can imagine Steiner having composed. Apart from the tuneful opening, highlights include two boisterous montages ("Machine Montage" and "Tobacco Montage") that should give listeners serious nicotine cravings, and a lengthy, effectively melodramatic climactic cue ("Southern Vengeance—The Fire—Finale"). So, Messrs. Morgan and Stromberg, this album didn't make me completely

Maurice Jarre's eerie, deeply romantic score is a perfect match for Lean's molten imagery. Although *Lawrence* is primarily remembered for Jarre's sweeping desert theme, the romping British schoolboy theme that launches the main title perfectly captures the character of Peter O'Toole's T.E. Lawrence, who was at heart a kind of innocent little boy at play in the boundless sandbox of the Sahara Desert. Between Jarre's incorporation of authentic Bedouin instrumentation and his use of the ondes martenot to bring a mystical, organic aura to the desert, there have been few more perfect marriages between music and film.

The original mono soundtrack album master is, sadly, all that remains of Jarre's original orchestral performance, conducting the London Philharmonic Orchestra, and it's not getting any younger. The album has been available in numerous renditions over the years and was released on CD by Varèse Sarabande in the late '80s. A re-recording of most of the score conducted by Tony Bremner was released in conjunction with the restored 1988 re-release of the film: unfortunately, like Leonard Rosenman, Jarre is somewhat of a law unto himself and seems to be the only one who really understands his music well enough to conduct it coherently.

That leaves us with this scant half hour of original music from the movie, and despite the protestations of this being a "high-fidelity, remastered" recording, the sound quality here is probably the worst yet obtained from the original masters. In addition to channel drop-outs in "Miracle" and wow and wobble all over the place, cues like "Lawrence and the Body Guard" are so decayed that they barely even sound like the same music anymore, and in an effort to eliminate what must be outrageous tape hiss, the quiet sections of the score have been dialed down almost to inaudibility. Honestly, they'd have been better off burning this from a Varèse CD. It's truly a tragedy, because this is certainly one of

in a wine cellar; this might be one of the rare cases in which the original performance could be improved upon. For an example of what that might sound like, check out the Silva Screen compilation, *The Epic Film Scores of Miklós Rózsa*. —J.B.

The Uninvited: The Classic Film Music of Victor Young ★★★★★

VICTOR YOUNG
Marco Polo 8.225063
22 tracks - 69:28

I've never been a big fan of Victor Young. I tend to associate him mostly with bad Cecil B. DeMille pictures (of which *The Greatest Show on Earth*, whose title music opens this disc, is a good example), and to lump him in with those Golden Age craftsmen like Max Steiner who always seemed to be quoting national anthems. The Golden Age composers who have passed the test of time for me are Herrmann, Korngold and Rózsa, men who had such incredibly distinctive personal styles that their music transcends the conventions of their era.

That having been said, this album from Marco Polo's Bill Stromberg and John Morgan (once again helming the Moscow Symphony Orchestra) puts Young

an understated approach that emphasizes delicate creepiness rather than brash horror effects (which were already being done quite effectively across town at Universal at the time).

Recording a Max Fleischer cartoon score is something of a coup, and while Fleischer's *Gulliver's Travels* animated movie is largely forgotten today, it did give Young the opportunity to play around with a mix of contemporary songs in the manner of Warner's Carl Stalling, although with considerably less manic results. Oddly, 30 seconds into the main title Young takes off on a tune that creates a similar vibe to Herbert Stothart's opening to *The Wizard of Oz*, written the same year. For me, the biggest thrill on this album was hearing Young quote "It's a Hap-Hap-Happy Day," a song in many of Fleischer's shorts. There's an adequately stormy introductory cue and Young's use of choir throughout is a gorgeous example of the scoring conceits of the period.

Bright Leaf is a melodious score for what appears to be a 1950 precursor to *Falcon's Crest*, about the ambitions of a tobacco farmer played by Gary Cooper. Young took over the project from an overbooked Max Steiner, and

turn the corner on Young, but it did make me appreciate his work more. —J.B.

Lawrence of Arabia ★★★★★

MAURICE JARRE (1962)
Cinephile CIN CD 008
12 tracks - 33:27

Lawrence of Arabia is one of those cinematic masterpieces tarred by the "it's good for you" curse. That's the same curse that will make anyone in their right mind flee in terror from a screening of *Citizen Kane*, despite the fact that *Kane* and *Lawrence* are two of the most deliriously enjoyable big-screen experiences that can be had on this earth. Suffice it to say that just because a movie is called a masterpiece doesn't mean that it can't be entertaining, as the lucky few who were able to view a 70mm print of *Lawrence of Arabia* during the recent Columbia 75th Anniversary Film Festival discovered.

David Lean's film is epic in a way that most modern movies can never hope to be, with stunning non-digital vistas of human beings dwarfed by the gargantuan landscape of the desert and with characters so magnificent that they still hold their own against the staggering scenery.



the most important, legendary film scores ever written and it deserves to be preserved in its original form. So while Jarre's score is one of those rare ★★★★★ classics, this latest album reissue rates considerably lower. At least we still have the movie.... —J. B.

The Eagle Has Landed ★★★

LALO SCHIFRIN (1977)

Alph 009 • 19 tracks • 50:58

The *Eagle Has Landed* is one of a few WWII conspiracy thrillers made in the '70s (another was the Laurence Rosenthal-scored *Brass Target*); this one involved a plot by a group of German officers to kidnap Winston Churchill during the pivotal moments of the war. The score has been issued before in a brief selection of about 20 minutes, coupled with *The Four Musketeers* and *Voyage of the Damned*; this release from Schifrin's own label appears to resurrect most of the score.

Coming from Lalo Schifrin, this is a well-crafted but ultimately pedestrian effort. Schifrin seems more at home in the urban environs of grittier thrillers like *Dirty Harry*, where he can bring a truly scary sensibility to the conventional crime-thriller idioms of jazz and rock (his Scorpio theme from *Dirty Harry* is a hair-raising reworking of a riff from some classic hard rock hit from the late '60s), or in the alien worlds of bizarre genres like kung fu (*Enter the Dragon*). Like *Voyage of the Damned*, *The Eagle Has Landed* skillfully employs all the correct effects for this type of movie without carving out any new territory. The one exception is a weird, cheerful whistling theme ("Eagle Falls in Love") which has tremendous potential to add a creepy aura of paranoia to the plot, but which seems to be used in a straight-faced, lyrical manner.

Schifrin's score is written mostly for strings, woodwinds and brass, but the cymbalom is used as a marker for the obsession behind the operation, as well as for more lyrical effects in cues like "The Swan." "Flight of the Eagles" has the quality of Schifrin's "The Plot" music from *Mission: Impossible*. Oddly, in

cues like "Flight of the Eagles" and "Eagle Versus Fox" the score seems to be channeling effects from Ron Goodwin's *Where Eagles Dare*, another star-studded WWII adventure. —J. B.

Paper Tiger ★★★

ROY BUDD (1975)

Cinephile CIN CD 012

16 tracks • 50:49

Roy Budd (1946-1993) was something of a James Horner-type film scoring phenom a decade earlier. Like Horner, he was gifted with an amazing talent for orchestral music and for matching it to drama; he wrote in bold strokes which were similar from film to film, and he forged his film scoring style, at least at first, out of his contemporaries' best nuggets (for Budd, this meant Barry Schifrin, Fielding, Mancini and Goldsmith). Unlike Horner, he actually was British, and he came from the jazz world.

Paper Tiger is a 1975 film starring David Niven as a tutor to a

screen.

Budd is one of those secondary figures of film music I probably would never have encountered had I not been the editor of a soundtrack magazine. But having been exposed to his albums much more than his films, I've become a fan of his adept and usually large-scaled underscoring. Who knows how some people can make an orchestra really sing at a young age, but Budd had the gift, and even if his style painted him into a corner as to the films he was best at, he left some great work behind. —Lukas Kendall

Irving Berlin in Hollywood

★★★★

IRVING BERLIN

Rhino R2 75614 • 25 tracks • 77:46

So what's Irving Berlin doing in a magazine devoted to dramatic film music? FSMers know that Berlin did not contribute any fiery musical scores to the film-score canon. However, he did pen some 1,500 songs (and received seven

and considering his prodigious output, it just skims the top. This could easily have been a 2CD set, but Rhino has chosen the single-disc course.

This Berlin compilation is part of Rhino's current foray into "personality soundtracks." It's been an uneven series to be sure. Granted, stuff like *Fred Astaire & Ginger Rogers at RKO*, *Mario Lanza at M-G-M* and *Judy Garland in Hollywood* have all featured jiffy liner notes and snazzy remastering. On the debit side, these releases fall short of making the same impact that Rhino's score-only soundtracks have made: *North by Northwest*, *Erich Wolfgang Korngold: The Warner Bros. Years*, *Gone with the Wind*, *How the West Was Won*, *Ben-Hur* and especially the, ahem, haunting score to *Poltergeist*. These have been Rhino's shining beacons.

Still, it is cool to listen to Fred Astaire croon "Steppin' Out with My Baby" and even Clark Gable warble "Puttin' on the Ritz,"



young, wealthy Asian boy who must come to face his own cowardice when the two are kidnapped. As such it didn't offer a chance for the urban Schifrin grooves that mark the best of Budd, as in *Fear Is the Key* and *The Black Windmill* (see Vol. 4, No. 5). Instead, there are two songs with lyrics by the legendary Sammy Cahn—which are unfortunately performed by dated-sounding choral groups over pop backings, and sound cheesy today, like imitation Mancini. The scoring, however, includes delicate Asian material reminiscent of Goldsmith's *The Sand Pebbles*, and colorful action scoring of the kind Budd brought out in buckets when stuff started happening on-

Academy Award nominations) in his 101-year lifetime—many of which became almost instant-standards. Whether stirring us with patriotic fervor ("God Bless America") or holiday sentiment (the Oscar-winning "White Christmas"), Berlin had a lyrical synergy that went beyond tenuous, pleasing tunes—it created the moniker of what we call the "standard."

Irving Berlin in Hollywood celebrates his songs as used in such Hollywood musicals as *Easter Parade*, *Top Hat*, *Annie Get Your Gun* and *The Great Ziegfeld*, tunes that he either composed for the picture or adapted from previous works. The 25 songs are from films released between 1927-54,

rather than some ill-advised rehab by a pop singer wanna-be. It's like getting Mom's apple pie made by Mom herself—instead of a pasty imitation. Even with this album, some of the selections have been gleaned from earlier and even other labels, but who's counting? The wonderful insouciance, charm and elegance of Berlin's songs create a wistful and lilting ambiance, earning them a valid place in Hollywood's musical milieu.

Irving Berlin in Hollywood is a winner, complete with comprehensive liner notes by Ian Whitcomb. Berlin's songs are, indeed, classics that are as enduring as they are endearing. Jerome Kern said it best: "Irving Berlin

Settling Old Scores

has no place in American music. He *is* American music."

—Chris Robinson

Watch the Skies ★★★

VARIOUS

Sonic Images SID-8901

16 tracks - 73:29

Watch the Skies is virtually indistinguishable from the parade of compilations that have marched out of Silva Screen's vault in the past few years, but at least this disc is marked by a couple of previously unavailable additions. The thematic connection between all the disparate cues here is alien invaders, so *Watch the Skies* launches (not with Dimitri Tiomkin's *The Thing*, as you might expect from the title) with the Cincinnati Pops doing a nice take on Herrmann's *The Day the Earth Stood Still*, followed by the anti-*Day the Earth Stood Still*, Danny Elfman's *Mars Attacks!* in a performance by the City of Prague Orchestra that lacks the frenetic, psychotic quality of Elfman's original.

The Prague does a somewhat more successful reading of Chris Young's atmospheric end title to *Species*, followed by Michael Chertock's piano performance of selections from Williams's *E.T.* (from a Telarc CD of piano-performed film music) and the City of Prague doing Alan Silvestri's end title to *Contact*. Then there's the bluesy synth and harmonica opening to *They Live!* by John Carpenter and Alan Howarth, and John Beal doing some convincing and cost-effective synth versions of Elfman's *Men in Black* and *Predator* main titles. It's still impossible to escape the quavering, bleeping sound that synthesizers produce, but these are detailed reproductions of the licks from the original works.

Richard Band's music for *Aliens*—*The Ride* basically adapts James Horner's *Aliens* score for synth and (much smaller) orchestra, and while Horner's work is acknowledged in the credits, it's a continuing source of annoyance that Jerry Goldsmith's obvious contribution to the opening sec-

tion of music isn't recognized (indeed, Horner's score is impossible to imagine without the two-note flute motif and echoed col legno effects Goldsmith brought to the original). Goldsmith's original end title music is further diminished by a lifeless reading from the Orchestra of the Americas under the baton of Bill Broughton.

One welcome addition to the disc is Denny Zeitlin's effective main title to the excellent 1978 remake of *Invasion of the Body Snatchers*—great, old-fashioned horror music which captures a sense of hideous awe and anguish at what is about to unfold as the film opens with an outer space montage of alien pod creatures emigrating to Earth. This segues smoothly into Elliot Goldenthal's rustling opening music to the cable telefilm *Roswell* and Christopher Franke's new age-ish sonic ambiance for the Stephen King adaptation, *The Tommyknockers* (clearly the work of the composer of *Babylon 5*). Michael Hoenig's epilogue music to *Dark Skies* is in the same electronic vein with a slow, regretful pulse and would-be brass chorus to illustrate the goings-on on the defunct NBC sci-fi show that begot *Voyager*'s Jeri Ryan.

There's an amusing rendition of Mark Snow's *X-Files* theme in the style of Alan Hovhaness from what sounds like a much more interesting album than this one, Delos's *Mozart TV* (DE 3222). Then the City of Prague Orchestra inevitably returns in the final track as they take on David Arnold's *Independence Day*, but this time they have the conductor of the original performance, Nicholas Dodd, on tap, and this interpretation is actually a bit more vibrant and enthused than the original.

The fact that Sonic Images apparently has no corporate connection to Silva Screen at least means that there's refreshing candor about the origins of a number of these pieces, half of which have been culled from earlier compilations done by Silva and other companies (while Silva itself has a tendency to reshuffle

and reissue their library of City of Prague recordings so often that it's impossible to tell what's new and what isn't). —J.B.

The Bergman Suites:

The Classic Film Music of Erik Nordgren

★★½

ERIK NORDGREN

Marco Polo 8.223682

24 tracks - 53:38

In his copious liner notes for this release, one-name-wonder-conductor Adriano declares that "very little of [Erik Nordgren's] film music indulges in the contemporary clichés of Hollywood films." It's curious then that much of this music comes off as middle-of-the-road Golden Age film scoring with a touch of non-specific folksiness thrown in for good measure. Much of the music seems to be composed along the dramatic lines of Herrmannesque introspection, solitude, and self-examination. However, Nordgren's music lacks Herrmann's sense of color, vibrancy, and most importantly, economy. Nordgren's music is never overblown, but it's so lushly over-orchestrated that scarcely a passage avoids the grip of a five-voice string section. And whenever the composer utilizes a scaled-down sound, it's often flat and uninvolved. ("Swindle and Deceit" from *The Face* comes to mind.) Only the *Wild Strawberries* suite manages to generate some coloristic interest.

However, it's possible that I'm placing too much of the blame on Nordgren's shoulders. The entire disc is hampered by a dynamically neutered performance by the Slovak Radio Symphony Orchestra under Adriano. The few moments that do dare to move beyond a *mezzo forte* often come completely unglued. It's unclear if this is supposed to be some sort of sardonic editorializing on the conductor's part, or simply a lack of ensemble control. If you're looking for a good introduction to a composer you may not be familiar with, keep waiting. This one doesn't make much of a first impression.

—Doug Adams
FSM

FSM marketplace

Welcome to the
FSM Marketplace.
We're pleased to offer
hard-to-find, unusual
soundtrack-related
products.

To order, use the
handy mailer
bound into the maga-
zine between pages 40
& 41.

THE CLASSICS CHARTER CLUB

Want to step to the front of the line? Simply send us your name, address and credit card information (VISA, MasterCard or American Express), and we will send you automatically each CD as it is released. You can return any disc for a full refund or credit within 30 days. Each CD will cost \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of world); charges will be processed at the time of shipping.

Pre-order A Send
me Everything!

Pre-order B Send me
each subsequent Silver Age



feature selection

Prince of Foxes

The Unreleased Alfred Newman Adventure Score! This 1949 Tyrone Power/Orson Welles costume epic boasts Alfred Newman's arguably greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's by turns adventurous,

has a beautiful, romantic theme, and Mark of the Vampire (1957) recalls Fried's score for Stanley Kubrick's The Killing. 24 pg. booklet. \$29.95

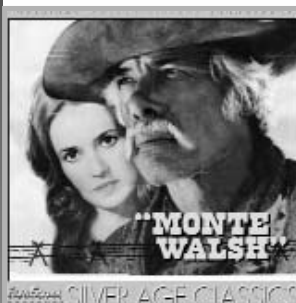
(Shipping charges are same as for a single CD)

Fantastic Voyage

The Complete Unreleased Score by Leonard Rosenman! Fantastic Voyage is the classic 1966 science fiction movie which follows a

music

...exclusive to FSM!



Monte Walsh

John Barry's First Western Score! Two decades before Dances with Wolves, John Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-



Patton/The Flight of the Phoenix

Classic Jerry Goldsmith war soundtrack plus rare Frank



100 Rifles

Original soundtrack by Jerry Goldsmith

Never before released! 100 Rifles (1969) is Jerry Goldsmith's



miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of Lord of the Rings, East of Eden and Star Trek IV) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.

\$19.95

The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks by John Williams! The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with Williams's stunning title theme and suspenseful interior passages. The Paper Chase is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to Conrack (1974). \$19.95



herding cue, and even a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming."

Prince Valiant

The Classic Adventure Score by Franz Waxman! Prince Valiant (1954) is a stirring knights-and-adventure work in the classic tradition of The Adventures of Robin Hood and Star Wars. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score as it survives today, newly remixed from the 20th Century-Fox archives in good stereo-phonous sound with bonus tracks. It's our first Golden Age Classic!

\$19.95



DeVol adventure score on one CD! Jerry Goldsmith's Patton (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. The Flight of the Phoenix

most outrageous western score, featuring helliose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

\$19.95

The Return of



Dracula

Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire. From the composer of Star Trek's "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: The Return of Dracula (1958) is based on the Dies Irae, I Bury the Living (1958) features creepy harpsichord, The Cabinet of Caligari (1962)

remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like Rio Conchos): main and end titles and two episode scores. \$19.95

The Wild Bunch restored edition. Limited availability

books ...for music lovers



The Music of Star Trek: Profiles in Style

by Jeff Bond

This is the first-ever history of Star Trek soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by Star Trek II and VI director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

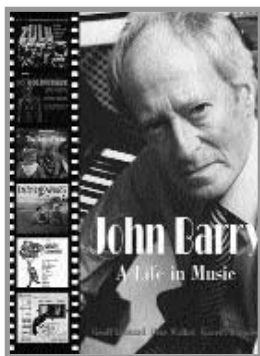
The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain



shows were tracked and credited; Classic Trek manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95

A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith
Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irasci-



ble, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover. \$39.95

U.S. Exclusive-Only from FSM

John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley
This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

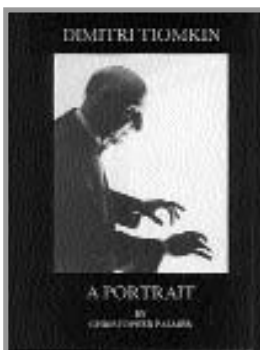
James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007.

In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samson & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

Overtones and Undertones: Reading Film Music

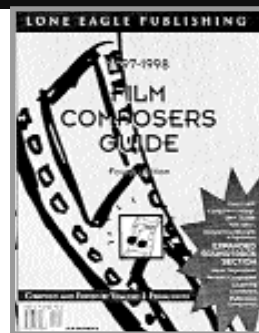
by Royal S. Brown
Royal Brown is best-known as the longtime film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic



context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), *Prokofiev's* music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-



Luc Godard.
A supplemental section fea-



tures Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

Published by University of California Press. 396 pp., softcover.

\$24.95

Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

\$24.95

VideoHound's Soundtracks:



Music from the Movies, Broadway and Television

Edited by Didier C. Deutsch,
Foreword by Lukas Kendall

This massive 1024-page

book contains reviews of over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments while looking at catalogs or discs in a used bin. Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records. \$24.95

Film Composers Guide

1997-1998 Fourth Edition

Compiled and Edited by

Vincent J. Francillon
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; Special to FSM readers: \$39.95

Out-of-Print-Cheap! McNally's Price Guide for Collectible Soundtrack Records (1950-1990)

by Keith and Dorie McNally
This 1994 LP price guide was an attempt by mail-order dealer West Point Records to compete with the existing soundtrack guide by Jerry Osborne. 240 pages in all, it features 780 black and white photos of rare album covers along with exhaustive listings (over 2300 in all) for 12", 10" and 7" LPs, plus sections on television soundtracks, original casts and foreign editions. It also has a lengthy introductory section with essays on soundtrack LP collecting, including information on foreign markets.

McNally's Price Guide originally sold for \$29.95. Now out-of-print (West Point Records itself having gotten out of the business), remaining copies are available from FSM for a mere: \$9.95

books

...for composers

The Click Book

Comprehensive Timing
Tables for Synchronizing
Music to Film

Created by USC student and
composer Cameron Rose.
Click-tempo tables for 6-0
through 32-0 frame click-
tempo (6-0, 6-1, 6-2,
etc.)... Each timing table
covers beat 1 to beat 999
at the given click-tempo...
Large, bold, easy-to-read
click-tempo values and equiv-
alent metronomic values at
the top of each page...
Timing, frame and footage
breakdowns for rhythmic
subdivisions within each click-
tempo—including compound
meters... Listing and tutorial
of standard timing-conver-
sion formulas for 24 fps film
speed... Tutorial in SMPTE-to-
Absolute time conversion...
Frames-to-Seconds conver-
sion tables for U.S. and
European film and video
speeds. 430 pp. Price is the
industry standard for click
books: this one gives more
value for money!
\$149.95

New Edition! 1999 Film/TV Music Guide

From the Music Business
Registry

Is your career worth invest-
ing \$95? Contains exhaustive
directories of record labels,
music publishers, film/TV
music depts., music supervi-
sors, music editors, compos-
er representatives, compos-
ers, clearance companies,
recording studios, performing
rights societies, and music
libraries—names, addresses,
contact numbers.

\$94.95

back issues

...of Film Score!

Volume One, 1993-96
Issues are 24 pp. unless
noted.

Most 1993 editions are
xeroxes only

* #30/31, February/March
'93 64 pp. Maurice Jarre,
Basil Poledouris, Jay
Chattaway, John Scott, Chris
Young, Mike Lang; the sec-
ondary market, Ennio
Morricone albums, Elmer
Bernstein Film Music
Collection LPs; 1992 in
review.
#32, April '93 16 pp.

video

Basil Poledouris: His Life and Music

An intimate visit
with the
composer of
Conan the
Barbarian, Big
Wednesday, Free Willy,
Starship Troopers and
Lonesome Dove. Take a
tour of his work and



lifestyle—in his own
words—from his
methods of
composing to his
love of sailing and
the sea. The video
runs 50 minutes
and includes
footage of Basil
conducting and at
work on synthesizer
mock-ups of

Starship Troopers, as well
as dozens of behind-the-
scenes and family photos,
and special appearances by

Matinee temp-track, SPFM
'93 Conference Report, Star
Trek music editorial.

* #33, May '93 12 pp. Book
reviews, classical/film con-
nection.

* #34, June '93 16 pp.
Goldsmith SPFM award din-
ner; orchestrators & what
they do, Lost in Space, recy-
cled Herrmann; spotlights on
Chris Young, Pinocchio, Bruce
Lee film scores.

* #35, July '93 16 pp.
Tribute to David Kraft; John
Beal Pt. 1; scores vs. songs,
Herrmann Christmas operas;
Film Composers Dictionary.

* #36/37, August/September
'93 40 pp. Bernstein, Bob
Townson (Varèse), Richard
Kraft & Nick Redman Pt. 1,
John Beal Pt. 2; reviews of
CAM CDs; collector interest
articles, classic corner, fanta-
sy film scores of Elmer
Bernstein.

* #38, October '93 16 pp.
John Debney (seaQuest
DSV), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft
& Redman Pt. 3, Fox CDs,
Nightmare Before Christmas
and Bride of Frankenstein
reviews.

* #40, Dec. '93 16 pp. Kraft
& Redman Pt. 4; Re-recording
The Magnificent Seven.

* #41/42/43,
January/Feb./March '94 48
pp. Elliot Goldenthal, James
Newton Howard, Kitano &
Randy Miller (Heaven &
Earth), Rachel Portman, Ken
Darby; Star Wars trivia/cue
sheets; sexy album covers;
music for westerns; '93 in
review.

* #44, April '94 Joel
McNeely, Poledouris (On
Deadly Ground); SPFM
Morricone tribute & photos;
lots of reviews.

* #45, May '94 Randy
Newman (Maverick), Graeme
Revell (The Crow); Goldsmith
in concert; in-depth reviews:
The Magnificent Seven and
Schindler's List; Instant Liner
Notes, book reviews.

* #46/47, June/July '94
Patrick Doyle, Newton
Howard (Wyatt Earp), John
Morgan (restoring Hans
Salter scores); Tribute to
Henry Mancini; Michael
Nyman music for films, col-
lectible CDs.

* #48, August '94 Mark
Mancina (Speed); Chuck
Cirino & Peter Rotter; Richard
Kraft: advice for aspiring
composers; classical music in
films; new CAM CDs;
Cinerama LPs; bestselling
CDs.

* #49, September '94 Hans
Zimmer (The Lion King),
Shirley Walker; Laurence
Rosenthal on the Vineyard;
Salter in memoriam; classical
music in films; John Williams
in concert; Recordman at the
flea market.

* #50, October '94 Alan
Silvestri (Forrest Gump),
Mark Isham; sex & sound-
track sales; Lalo Schifrin in
concert; Morricone Beat CDs;
that wacky Internet;
Recordman on liner notes.

* #51, November '94 Howard
Shore (Ed Wood), Thomas
Newman (Shawshank
Redemption), J. Peter



Robinson (Craven's New
Nightmare), Lukas's mom
interviewed; music of Heimat,
Star Trek; promos.

* #52, December '94 Eric
Serra, Marc Shaiman Pt. 1,
Sandy De Crescent (music
contractor), Valencia Film
Music Conference, SPFM

Conference Pt. 1, StarGate
liner notes, Shostakovichs
Anonymous.

* #53/54, January/February
'95 Shaiman Pt. 2, Dennis
McCarthy (Star Trek); Sergio
Bassetti, Jean-Claude Petit &
Amando Trovatioli in
Valencia; Music & the
Academy Awards Pt. 1;
rumored LPs, quadraphonic
LPs.

* #55/56, March/April '95
Poledouris (The Jungle
Book), Silvestri (The Quick
and the Dead), Joe Lo Duca
(Evil Dead), Oscar & Music
Pt. 2, Recordman's Diary,
SPFM Conference Report Pt.
2.

* #57, May '95 Goldsmith in
concert, Bruce Broughton on
Young Sherlock Holmes, Miles



Goodman interviewed, '94
Readers Poll, Star Trek
overview.

* #58, June '95 Michael Kamen
(Die Hard), Royal S. Brown
(film music critic),
Recordman Loves Annette,
History of Soundtrack
Collecting Pt. 1.

* #59/60, July/Aug. '95 48
pp. Sex Sells Too (sexy LP
covers, lots of photos),
Maurice Jarre interviewed,
Miklós Rózsa Remembered,
History of Soundtrack
Collecting Pt. 2, film music in
concert pro and con.

* #61, September '95
Goldenthal (Batman Forever),
Kamen Pt. 2, Chris Lennertz
(new composer), Star Trek:
The Motion Picture (analysis),
classical music for sound-
track fans.

* #62, October '95 Danny
Elfman Pt. 1, John Ottman
(The Usual Suspects), Robert
Townson (Varèse
Sarabande), Ten Most
Influential Scores, Goldsmith
documentary reviewed.

* #63, November '95 James
Bond Special Issue! John
Barry & James Bond (histo-
ry/overview), Eric Serra on
GoldenEye, essay, favorites,
more. Also: History of
Soundtrack Collecting Pt. 3,

Davy Crockett LPs.

* #64, December '95 Danny
Elfman Pt. 2 (big!), Steve
Bartek (orchestrator),
Recordman Meets Shaft: The
Blaxploitation Soundtracks,
Kamen Pt. 3, re-recording
House of Frankenstein.

* #65/66/67
January/February/March '96,
48 pp. T. Newman, Toru
Takemitsu, Robottech, Star
Trek, Ten Influential com-
posers; Philip Glass, Heitor
Villa-Lobos, songs in film,
best of '95, film music docu-
mentary reviews (Herrmann,
Delerue, Takemitsu, "The
Hollywood Sound").

* #68, April '96 David Shire's
The Taking of Pelham One
Two Three; Carter Burwell
(Fargo), gag obituaries,
Apollo 13 promo/bootleg
tips.

* #69, May '96 Music in Plan 9
from Outer Space; John
Walsh's funny movie music
glossary; Herrmann & Rózsa
radio programs; Irwin Allen
box set review; Bender's
"Into the Dark Pool" column.

* #70, June '96 Mancina
(Twister), final desert island
movie lists, Jeff Bond's sum-
mer movie column, TV's
Biggest Hits book review.

* #71, July '96 David Arnold
(Independence Day), Michel
Colombier, Recordman Goes
to Congress, Bond's summer
movie column.

* #72, August '96 Ten Best
Scores of '90s, T. Newman's
The Player, Escape from L.A.,
conductor John Mauceri, ref-
erence books, Akira Ifukube
CDs.

* #73, September '96
Recordman on War Film
Soundtracks Pt. 1; Interview:
David Schecter: Monstrous
Movie Music; Ifukube CDs Pt.
2, Miles Goodman obituary.

* #74, October '96 Action
Scores in the '90s (intelligent
analysis); Cinemusic '96
report (Barry, Zhou Jiping);
Vic Mizzy interviewed.

* #75, November '96 Barry:
Cinemusic Interview (very
big); Recordman on War Film
Soundtracks Pt. 2, Bond's
review column.

* #76, December '96
Interviews: Randy Edelman,
Bernstein 2, Dr. Gordon (Farkle)

Shipping info:

CDs/video: \$3 first item,
\$1.50 each additional
U.S./Canada.

\$5 first item, \$3 each
add'l rest of world.

Books: \$5 each
U.S./Canada, \$10 rest of

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

The Mummy ★★

JERRY GOLDSMITH

Decca 289 466 458-2

15 tracks - 57:46

This Jerry Goldsmith score was singled out by *Variety* as "one of the worst in the composer's distinguished career." I wouldn't go that far, but it does indicate that Goldsmith is a little tired of scoring movies that depict evil menaces which must be destroyed. Stephen Sommers's rethink of the classic Universal mummy concept wants to be *Raiders of the Lost Mummy*, but it plays more like *King Solomon's*



Mummy: it's designed to generate more cheap laughs than thrills. Goldsmith's job seems to have been simply to provide an extra layer of crushing, epic noise to the proceedings, and he accomplishes the mission. There's an impressive, heavy brass theme over clanging percussion for the film's opening, which is kind of a live action version of *The Prince of Egypt* (which was itself an animated version of De Mille's *The Ten Commandments*), and a powerful motif for the threat of the mummy itself. But I miss the era in which Goldsmith approached every lame antagonist in a movie with a striking and utterly unexpected new sound. There's no substantive difference between Goldsmith's treatment of the mummy and his approach to the Borg in *Star Trek: First Contact*, or for that matter to the killer apes in *Congo*: a menacing low

brass theme seems to be the way to go in each instance (and it may be the only way to cut through the wall of sound effects that these movies generate).

Sometimes it seems like Goldsmith has written so many notes over the course of his career that the only ones left available to him are the bad ones. Case in point: *The Mummy's* heroic adventure theme, first hinted at in "Tauger Attack" and introduced full force in "Night Boarders"—Goldsmith correctly divined that Brendan Fraser's Rick O'Connell is more comedian than action hero, and his broad, heroic theme is in reality a comic melody masquerading as an action fanfare. Goldsmith's treatment of the African desert is evocative of Jarre's *Lawrence of Arabia* (in orchestration if not in actual melody), but it's effective, particularly in "The Caravan," with a sprightly tambourine rhythm and bouzouki melody played over a big, exotic theme for brass and choir (seemingly developed from an Arab-style motif written for *Lionheart*), and "Camel Race," which takes his Arab-style love theme and makes it soar over a rapid-fire string run.

The mummy theme comes into its own in "My Favorite Plague" and "Crowd Control," both of which recall Goldsmith's action writing for *King Solomon's Mines*—there's a creepy string take on the mummy motif that indicates that Goldsmith probably could have made this film scary had director Stephen Sommers actually taken the material seriously. "Rebirth" features the most lively action material, again in the mode of *King Solomon's Mines*, wrapping up with a march version of the heroic theme against lively brass. Fans of Goldsmith's action writing will have a field day as the last four, lengthy cues before the end titles ("My Favorite Plague," "Crowd

Control," "Rebirth" and "The Mummy") comprise 22 minutes of nonstop action, and while "My Favorite Plague" gets off to a kind of monotonous start, once things get rolling there's some spectacular, energetic material with Goldsmith balancing ethnic instruments against the forces of the orchestra for the film's Harryhausen-like climactic mummy battle. (There's a great, oriental-like string ostinato operating against the mummy motif in "The Mummy" that put me in mind of Goldsmith's score to *The Chairman*, not to mention Rózsa's *The Golden Voyage of Sinbad*.) It's too bad the score has to wrap up with a march presentation of the heroic theme for O'Connell, which puts the entire project back in perspective (although the choral take on the love theme is nice). I suspect a serious movie would have inspired Goldsmith more.

—Jeff Bond

Playing by Heart ★★★★★

JOHN BARRY

Decca 466275 (England)

14 tracks - 57:19

Playing by Heart, John Barry's latest score, was partially removed from the movie, with Christopher Young engaged to write more upbeat cues for certain scenes. When Chris Roberts of Decca heard Barry's music as originally intended, however, he immediately decided that it should be released—but not as a soundtrack. As a result, this CD (so far only released in the U.K.) has been marketed as a jazz album. (The song compilation released in the U.S. does have two Barry cuts; see FSM Vol. 4, No. 4.)

For *Playing by Heart*, Barry has written something of a departure from his '90s *Scarlet Letter*-style love themes. The score is instead a return to his *Body Heat* layout of adding a jazz rhythm section to an orchestra: it is most-

ly mellow, light jazz, performed by a small ensemble, but as the CD (and film) progresses, the music gradually becomes more romantic, and by the end of the disc an enormous string section has taken hold. Thrown into the mix are three tracks by Chet Baker, who was a great inspiration to the young Barry (who was himself a trumpeter in the 50s) and director Willard Carroll.

The disc opens with "Remembering Chet," originally recorded as a demo by Barry, and performed in New York by a small ensemble. The main theme of the film is heard on trumpet, performed by the excellent soloist Chris Botti. The piece is deceptively simple, yet utterly enticing; the atmosphere conjured up is of a smoky jazz joint of the '50s.

It is not until the third track, "Game of Hide and Seek," that Barry's trademark strings make a significant appearance. Tommy Morgan has a brief cameo on his harmonica in "A Place Inside Alive and Well," another beautiful track. Following this is a reprise of "Remembering Chet," but Barry cleverly inverts the roles of the principal instruments so that Lee Musiker's piano is playing the actual theme while Botti's trumpet winds mesmerizingly around it.

The closing track, "Vows Renewed," is arguably the best, as Barry's music entices you, drags you in, seduces you and then goes to bed with you. This piece is similar to the jazzier elements of Barry's 1998 concept album, *The Beyondness of Things*. The combination of the huge string section and Botti's trumpet solos makes for an almost impossibly bittersweet, romantic piece, and brings one of Barry's best scores in 15 years (or more) to an excellent close.

The liner notes, by Jon Burlingame, are excellent, though slightly puzzling. He interviews

director Carroll, who gushes endlessly about Barry's music—but if he feels this way about it, why was so much of it left out of the film? (Reportedly Miramax executives had much to do with that decision.) It seems that Barry is finally tiring of the Hollywood system, and will increasingly concentrate on concerts and concept albums, but *Playing by Heart* is an excellent reminder of his gift for film scores. —James Southall

The Matrix ★★★★★

DON DAVIS

Varèse Sarabande VSD-6026

10 tracks - 30:11

I've always wondered what concert composer John Adams would do with a film assignment, and after seeing *The Matrix* I have a pretty good idea.

Composer Don Davis, who also collaborated with the Wachowski Brothers on their earlier *Bound*, tackled this tale of freedom fighters operating within a computer-created reality with the kind of experimental writing that's all too rare in movie music these days. Davis (and the Wachowskis) hooked me from the opening moments of *The Matrix* with a sequence of latex-clad superwoman Trinity (Carrie-Anne Moss) bulleting across a rooftop in flight from the film's Secret Service-like "Agents"—Davis treated a slow-mo shot of Moss's glistening black form sprinting toward the camera with an explosion of arrhythmic brass that made my hair stand on end.

Often Davis seems to disobey the film composer's prime directive of not just recreating musically the on-screen action—the expressive orchestrations, while not mickey-mousing, do add their own layer of illustration to the film's dense visuals. But in this case the approach is appropriate, since the characters in the film operate in a world in which everything around them exists for effect; the music merely seems to reflect that reality. Davis's score does travel down other avenues, including a cool rhythmic intro for bongos in "Hotel Ambush" and some hypnotic soprano vocals against minimalistic, Philip Glass-like ostinatos to underscore a lecture from Laurence

Fishburne's Morpheus in "Welcome to the Real World." But as the Matrix's computer-contained world morphs into other realities or is slowed down into "Bullet Time" by the characters' own perceptions, Davis's score is notably fluid and amorphous, catching fire in a riot of concert-hall techniques usually reserved for the Adamses and Elliot Goldenthals of the world.

The typically brief Varèse album is a good representation of the score's highlights, although I would have liked to have Davis's thumping, rhythmic brass scoring of the jujitsu training sequence. One of the film's action sequences is scored by a techno cue written by the Propellerheads—"Spybreak," available on the film's song compilation soundtrack (Maverick 9 47390-2, 13 tracks, 62:36) which has been tearing up the charts. —J.B.

eXistenZ ★★★★★^{1/2}

HOWARD SHORE

RCA Victor 09026-63478-2

20 tracks - 46:38

David Cronenberg inspires Howard Shore to compose some of his most memorable movie music. Through such notable works as *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *M. Butterfly* and *Crash*, Cronenberg had always allowed Shore plenty of room to stretch his musical muscles. *eXistenZ* is probably the most approachable and, from a soundtrack fan's perspective, enjoyable work that has resulted from their collaboration.

An original science fiction tale, *eXistenZ* is a film which again merges humanity and technology and blurs the lines between reality and fantasy. It stars Jennifer Jason Leigh as the designer of a virtual reality videogame played through a genetically modified organism known as a "Game Pod," which inserts an umbilical cord into a special socket in the player's spinal column and taps into the player's mind. When the game's first demonstration goes wrong, Leigh and her bodyguard Jude Law are forced to run from various violent factions.

The score is strangely attractive, but this is not to say that it

lacks depth or complexity—none of Shore's scores do. But whereas many of Shore's earlier scores tended to be abrasive and "difficult" to listen to, *eXistenZ* is smooth, flowing and tonal, marking a welcome change from his familiar style.

One of the most fascinating things about *eXistenZ* is the way in which Shore manipulated the dynamics of his orchestra to give it a slightly unusual overall sound. By arranging the layout of the orchestra in a different but highly specific way, and by recording it so that certain instruments sound louder or softer than usual, Shore has managed to make his score sound uniquely fresh and contemporary. Shore himself says that "the score is really all about perception and perspective of sound" and that he "played around with the idea of what people's perspective of music is, and the reality of how instruments relate to each other." This intriguing premise, coupled with electronic and occasional choral embellishments, makes *eXistenZ* a constantly surprising listen.

Superficially, *eXistenZ* seems to be rather monotonous, but in fact there is layer upon layer of stuff going on. The core of the score is an echoing four-note motif, first heard in "MetaFlesh Game-Pods," which is stretched around and manipulated to form the structural basis of many of the cues. It is afforded two memorable renditions later in "Trout Farm," a vibrant cue which allows the orchestra to rise to large proportions, and in the surprisingly lyrical "Hypoallergenic Weapons," where the motif is accentuated by a bed of darkly romantic strings.

Instrumental solos and performance techniques define many of the other cues, like the electric guitars and theremin in "Reality Bleed Through Effect," the ominously quiet horns and shrill, ascending strings in "Pop Your Spine with a Little Hydro Gun," the unnerving humming chorus in "A Genuine Game Urge," the rumbling, low-end pianos in "Traumatized Nervous System," and the loud and disturbing "An Element of Psychosis."

While *eXistenZ* does not break

new ground in purely compositional terms, the music is nevertheless enticing and hypnotic. Although the payoff never truly comes, you get the feeling that something amazing is about to happen just around the corner. In terms of design and creativity, *eXistenZ* is one of the most interesting scores you are likely to hear all year.—Jonathan Broxton



Entrapment ★★^{1/2}

CHRISTOPHER YOUNG

Restless 01877-73518-2

20 tracks - 54:58

Christopher Young's score for John Amiel's *Entrapment* is at best good and at worst serviceable. It suffers from a lack of real direction, an overuse of synth percussion and more importantly, it faces the task of trying to make sense out of a lame movie and an even lamer romance.

The main title opens promisingly with an orchestral pedal followed by the introduction of the main theme announced convincingly by horns. Diatonic brass cluster chords follow and give the listener the impression that this will be a score with something to say. Young then introduces rhythms and motives that will be important throughout the work. The ascending hemiola pattern in the strings is used (even if it's a simple 1-2-3...) as fragments in various guises throughout the film. Young also makes good use of more dissonant brass cluster swells in this section and later on.

"Saints and Sinners" is the first of many cues that suffer from an intrusive synth backbeat. However, this track does introduce other important elements in the score. Young develops his brass cluster idea by using it horizontally in slowly forming small pyramids built out of minor and

major seconds.

"Fayeth in Fate" introduces (or confirms) the love theme, which has already been sounded by horns at the opening of the film. In this track, Young presents the theme in its entirety with the melody on piano and synth with string accompaniment. Presented in 3/4, the theme has an appropriate elegance about it, based primarily on the descending melodic line and on harmony descending in thirds. The first harmonic move is delayed long enough by a tonic pedal that it is refreshing despite its predictability.

While the love theme (basically also the main theme) is broken down and used effectively throughout the score, Young's other motives are also worked over efficiently. "Bright Moments" explores the 1-2-3 string idea from the main title and although it is mostly another boring track laden with synth percussion, it closes with a varied statement of the love theme in full orchestra. The 1-2-3 motive is further developed in "Who's Who?" where it is in piano and styled with an internal dominant pedal as in Young's recent work on *Rounders*.

The overall problem with Young's suspense and even his action cues is the use of "modern" synth percussion. In the movie, the backbeats are not quite as damaging (the images distract from them) as on the CD, where they grow tiresome before the halfway point on the album. However, the pasted backbeats are not the sole problems with these cues. Minor third bass ostinati or irregular meters are not enough to sustain interest when they are meant to be the focal point of a cue. Young's subsidiary motives just aren't interesting.

The score also features several moments notable for their derivative nature. Tracks 9 and 16 feature a passage that recalls Goldsmith's *Alien*. The low register flute writing and duet texture followed by high, random string tremolos, runs and pizzicato effects bring back fond memories. However, these tracks are also plastered with synth percussion

that takes the ear away from Young's subtle orchestration and motivic construction. Also, track 12 is a short and creeping visit to James Horner land.

The score to *Entrapment* is not without its strengths. The love theme is well constructed and varied on the album. While most of the suspense and action is loaded with boring stock effects, "Try, Then Trust" features some impressive manipulations of the orchestra. This music (mixed into the film at above-average levels) is effective in helping out what would otherwise be an incredibly ho-hum climactic "action" scene in the film. This track boasts the "layering" characteristic in Young's recent works, using a high, chromatic string line on top of faster string runs and broken brass ostinati, this passage returning as Connery and Jones run atop the roof. This time, the music sounds oddly like *Lethal Weapon* (the desert scene featuring helicopters) and even quotes the simple *Lethal Weapon* main theme. The fact that helicopters are also featured in this scene in *Entrapment* is just part of the coincidence.

Young's score for *Entrapment* serves the film well, but it makes little impression on its own. It almost seems as though in making an effort to avoid copying temp cues, Young has ended up rewriting the same generic piece over and over again. It may not sound like something else... but it also doesn't sound like much of anything at all. —Jesus Weinstein

Pushing Tin ★★

ANNE DUDLEY
Restless 01877-73519-2
12 tracks - 29:12

Pushing Tin, the strange saga of competing air traffic controllers (played by John Cusack and Billy Bob Thornton) features a standout score by Anne Dudley, "composer of *The Full Monty*'s Academy Award winning score." Dudley's work on this film shows the many ways she has grown as a composer since *Monty*. A substantial part of the *Pushing Tin* album actually sounds like underscore, and mostly competent at that. Much of Dudley's prior work seemed to focus more



on draping tunes over or playing through scenes.

The music of *Pushing Tin* is based primarily on two ideas. The first is a synth chorale with various rhythmic elements layered in. Harmonica and piano solos are key in these sections. The second is a dense, string orchestra passage based on simple movement and arpeggiation.

The synth chorale is introduced in the first track, "He Pushes Tin," and is restated (with minimal change) several times throughout the score. With its planing major chords, rhythmic drive and tempo it can be best described as a simplified synth/pop version of John Williams's recent theme to *The Lost World*. It is actually quite enjoyable when listened to from this perspective. The piano and "scrungy" harmonica solo that eventually join in add an invaluable element to the listening experience.

While this synth chorale section is entertaining on several levels, there is a great deal of dated synth material used as effects in the underscore. Many of these patches sound like 15-year-old videogame effects. Other motives as well (like the repeating, three-note, ascending low-register fake flute idea) are a little off-putting. In fact, many of the synth-based motives are more frightening and distracting than interesting.

"Absent Lovers," which appears to be something of a love theme, features Dudley on the piano and Brendan Power on the harmonica. The cue features a bottom-heavy string section and the melody itself offers little in the way of a hook. It is also hard to tell whether this type of music is intended to be clichéd, sarcastic,

romantic... or all three. It often sounds like soap opera music with its overplaying and standard suspension patterns in the accompaniment (especially in track 10, "Thinking Too Much"). The limited liner notes suggest that Dudley's take on the film was that "it's really romantic," but that quote could be out of context.

The highlight of this album is not the opening quasi-*Lost World* passage but, instead, "A Bitter Chill." This cue opens with synth material that brings back warm memories of the brilliant *Creepshow* music and proceeds to combine electronic passages with characteristic string writing à la Ennio Morricone.

Overall, *Pushing Tin* is a step in the right direction for Anne Dudley. The main synth chorale idea is upbeat, adventurous and entertaining. While the string orchestra sections still recall some of the early '80s *Rocky* feeling, the derivation is not nearly as offensive as in the main theme from *The Full Monty*. —J.W.

Endurance ★★★

JOHN POWELL
RCA Victor 09026-63482-2
16 tracks - 50:27

Endurance is a moving film, part documentary and part drama, that chronicles the story of a struggling Ethiopian distance runner. The *Endurance* soundtrack album is a compilation of original and source Ethiopian song, original underscore by John Powell, and material based on existing Ethiopian folk music adapted by Powell. The source/ethnic material is appropriate and Powell admirably shapes it for dramatic effect. His original underscore is predominantly folk-styled, and while much if it is well-constructed, it does tend to grow tiresome apart from the film.

The "Main Titles," with lead vocals and Amharic lyrics provided by world-renowned Ethiopian rock star Theodros Tadesse, is well-paced with a gradual layering of ideas. Ethiopian chorus, percussion, and ethnic flute carry the main ideas as the upbeat song kicks into full gear. While the existing folk melody is pleasing it is also short and becomes

repetitive as Powell grounds the harmony on one chord for extended periods of time. The

textures, though nice when each is first introduced (especially the brass on the melody), become a

bit cluttered when several are sounding simultaneously. At the conclusion of the song, the

Ethiopian voices drop out and a short and refreshing orchestral chorale closes the track.

Not the "Hallmark" of a Great Score

Two Miniseries CD Reviews by Jesus Weinstein

Alice in Wonderland ★★

RICHARD HARTLEY

Varèse Sarabande VSD-6021

40 tracks - 71:05

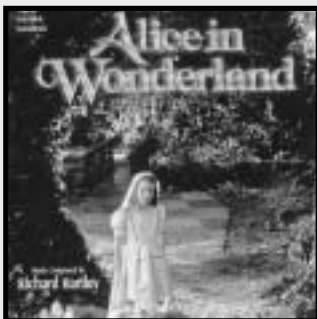
Prepare yourself for 40 tracks of *Alice in Wonderland* because they have arrived in force. Richard Hartley's score for Hallmark's latest extravaganza is competently produced in all regards. It is cleanly written, well orchestrated and well versed in styles ranging from classical to impressionistic to Elfinian-esque. However, it suffers from a lack of strong thematic material. Many tracks on the album sound like the same rehashed transitional music over and over again. In fact, some of the only structured thematic material is in the songs, which are basically short, forced and boring.

The album (and "Prologue" of the film) attempts to grab the listener with a hissing goblin-like synth effect as part of a pad over which Alice sings "Cherry Ripe." The actual main title is scored with melody, harmony and orchestration directly out of Danny Elfman's mid-'80s style. This segues into a more traditional classical piece with oboe melody over string and harpsichord accompaniment. The opening moments of this score are not particularly arresting and are a sign of things to come.

The majority of the score is cleanly written, harmonically clear and classically based. This is a valid and appropriate approach and one taken by most prior *Alice in Wonderland* productions. The stately pomp and order of classical music works well when playing against the ridiculous and awkward world of *Wonderland* (much like it works against the brilliant Warner Bros. cartoons of the '40s and '50s). Hartley furthers this idea with overblown (and sometimes mildly impressionistic) textures and mickey mousing of on-screen activity. Unfortunately, cartoons are short and *Alice in Wonderland* is long... very long. Hartley's

approach seems to be to use textures (and not particularly interesting ones at that) to evoke a landscape and a general sense of awe and magic. He begins countless cues with high, consonant string clusters, bell trees, celesta motives, impressionistic woodwind gestures, lydian scalar runs, or a combination thereof.

Hartley manufactures little moments of wonder by manipulating the audience's natural association with these types of gestures and orchestrations. On an album, however, they are naked and quickly get boring. There is little personality in this score. Nearly all of the music seems like a transition. There are few moments of genuine repose and nothing that really makes an impression on the listener.



Noah's Ark ★½

PAUL GRABOWSKY

Varèse Sarabande VSD-6027

26 Tracks - 58:58

Paul Grabowsky's *Noah's Ark* is indeed an epic score of biblical proportions. Only once every generation is a work of this magnitude forged and given unto the world. Blessed are we who buy this CD and hear this music. I am lying. This score is terrible.

If you were able to watch the duration of *Noah's Ark*, I congratulate you for being one of the five. I myself watched for about 20 minutes and had to stop because it wasn't nearly as funny as it looked to be from the misleading previews.

Grabowsky's score is clumsy,

melodramatic, badly performed, poorly mixed and inadequately recorded. In other words, the music is in every way a perfect match for the production. Whether this was all Grabowsky's fault is uncertain. The actual composition of the music is marginally better than the other aspects involved in its production, but it is still nonetheless inadequate as a stand-alone work. In fact, the 20 minutes I saw of the movie were actually made worse by the embarrassingly out-of-place, poorly spotted, and poorly conceived music.

Grabowsky's main melodic idea is based on movement up and down a single octave, predominantly by fourths and fifths. Its clichéd, heroic nature is less a problem than its general "American" sound which has little to do with Noah and his Ark. The opening title of *Noah's Ark* can be likened to anything from *Independence Day* to *Born on the Fourth of July* to *Deep Space Nine*, all of which decidedly call for a more American sound. As a theme in and of itself (forgetting that it has anything to do with the Bible) the melody is standard, predictable and boring. If it has one thing going for it, it's that it is not awful. Grabowsky varies the theme minimally as the epic saga of Noah progresses.

The exciting "March of the Animals" track (second on the album for good reason) features two-bar sequencing of a folk-like melody that is traded between various instruments in the orchestra. This brilliant concept certainly parallels the different species of animals being shepherd onto the Ark. The melody is also passed between styles as the cue plods forward (from classical, to ethnic, to folk, to quasi-baroque). Unfortunately, as in the rest of the score, the performance here (by an Australian orchestra) is not terrific, and without any dramatic shape the repetitive nature of the cue grows tiresome after almost four minutes.

"Naamah's Theme" is a competently written piece of music, but serves as a fine example of bad balancing and recording. The microphoning is too close in gen-

eral, most notably in the low string sections where we can hear the bows scratching and digging painfully away. After listening to the first three tracks, for those in doubt about the performance on this album, please turn your attention to the closing stinger in track 14, as it is possibly the least together string section ever captured on a professional recording. There is yet another track on this album that merits special mention: "Pirate Attack" takes what is probably a decent-sized string section and makes it sound like six players. Note how much louder the uninteresting string accompaniment is than the melodic lines in the brass. At precisely 2:34 into this track (number 15), you will hear a special cluster chord. If you were to ask me to summarize this score in one word, this chord would be the sound coming out of my mouth.

Track 4, "The Voice of God/The Volcano," features high strings, wretchedly exposed over plodding triplets. The problem in balance in this track (and quite a few others) is likely due to both orchestration and mixing. Fortunately, I was able to see the scene where this music was used. It was the funniest volcanic eruption scene ever put to film and the music works quite well. However, the majority of the other sequences I saw was scored with "Storm clouds gather" (no doubt tracked in repeatedly by love-struck producers), originally from Stravinsky's little known "To the Left of Winter": its octatonicism and woodwind-dominated textures "somehow" seem appropriately earthy and even biblical, but its derivations are distracting (though highly amusing).

In Grabowsky's defense, the score to *Noah's Ark* is relatively cohesive. It uses ideas repeatedly, as bad as they may be, and helps establish a sense of unity and timelessness (or chronological ridiculousness). The production problems with the score are surely magnified on CD, where they do not have the "benefit" of being buried under sound effects and dialogue and coming out of those lousy little speakers on your TV.

"The Dressing Room" is the first of several tracks that suffer from the brooding, generic quality of much of today's underscore. While it may serve the scene, it is not effective on an album, although it does reference the harmonies and structures of the main title folk tune.

Approximately 2:30 into the track, Powell also introduces a ground bass (with pizzicato and arco strings layered on top) that he uses effectively throughout the score (as in "The Final Race"). Tracks 6-10 emphasize improvisatory writing for ethnic flute and percussion. Some listeners may find this type of music tiresome after extended exposure, as it is by nature repetitive and meandering. Powell does provide relief in certain specific instances: track 9, "The Great Tree," has a pleasantly orchestrated section with flute doubling pizzicato strings over arco accompaniment.

"Forbidden" has mournful and elegiac qualities. It is slow to develop, with long string sustains under careful woodwind duets and solos passed gently across the orchestra. While it becomes boring on the disc, it should be quite effective when placed against visuals.

"The Final Race" begins with a recap of prior material, most importantly the ground bass figure introduced in "The Dressing Room." Woodwinds highlight the section in extended duet textures. The major third in the melodic material contrasts with the recurring minor third in the bass line, adding to the brooding, earthy and marginally bitonal effect. The passage is also carefully paced. These qualities combined with the rhythmic structure make this section worthy of comparison to Thomas Newman's recent work. The pizzicato idea from earlier in the score is layered in after about five minutes of the somber *pas-sacaglia* have passed. Six minutes in, brass lines enter and the intensity of the cue picks up. Powell finally drives the orchestra into an exciting reiteration of the Ethiopian folk song (with voice).

"Gigi's Lament," the first cut on the album, is composed and

performed by Ejigayehu "Gigi" Shibabaw. It is an original composition for solo Ethiopian voice. It is performed convincingly and produced by John Powell. Shibabaw also performs on other tracks, including the strangely conceived "My Son." Alas, the English vocals, performed in two simultaneous octaves by Jeff Young (with each octave panned disconcertingly in the opposite direction) seem uncomfortable and out of place with the rest of the album. Overall, the soundtrack is well done and is recommended by fans of both "Hans Zimmer visits Africa" scores and Ethiopian folk music. —J.W.

The Love Letter ★★½

LUIS BACALOV

RCA Victor 09026-63521-2

13 tracks - 43:54

Kate Capshaw and Tom Selleck star in Ho-Sun Chan's *The Love Letter*, a film that preaches "when it comes to falling in love—no matter who you are, what you are, or where you're from—it feels exactly the same." The liner notes to this well-produced album are quick to point out (with brief comments by both the composer and the director) that the tango is used as the basis for the score. Ho-Sun Chan offers up some idealistic nonsense about love without "cultural boundaries" in an effort to defend the choice of using a tango to represent love in a New England coastal town. If you have a problem with this, it's understandable.

"You Graze my Heart" opens with a charming piano solo before slowly building into a passionate tango. The tango music does suggest love (in one form or another) and this first track captures (by association) a sense of nostalgia and romance. While it doesn't sound remotely American, Ho-Sun Chan has made his case on this issue in the liner notes; as an album alone, there is obviously no problem with the tango/love association.

Generic arpeggiations and tremolos alternating between violins and mandolin open "Mystery and Love Letters." Bacalov noticeably maintains the orchestrational and rhythmic elements of the tango even as he writes what is



basically underscore. The piano solo returns to close this cut in relatively innocuous fashion.

After some source-like tango tracks, "The Love Letter (First Time)" attempts a transformation of the tango directly into underscore. It has some problems breaking out of its predictable rhythm but is otherwise well done. The orchestration, however, begins to get tiresome at this point on the album. The violin and bandoneon solos are especially plentiful and without the movie to break them up, they are increasingly difficult to sit through.

Bacalov performs a piano solo version of his "Love Letter" theme for the closing track on the album. It is not exactly refreshing since we have heard it in piano several times on the album already. Overall, however, the album is highly recommended to tango fans. (Note to Alan Silvestri fans out there: this tango sounds like an Alan Silvestri tango. For those who dislike Silvestri, relax—it doesn't sound like him at all.) —J.W.

The Thirteenth Floor ★½

HARALD KLOSER

Milan 73138 35882-2

17 tracks - 52:22

It should take the listener precisely four seconds into the first cut on *The Thirteenth Floor* to pronounce, "this score need not exist." Harald Kloser's music for Josef Rusnak's and Roland Emmerich's latest film is as derivative and lifeless as can be imagined. It represents one of the darkest and most unfortunate sides of film music as the millennium approaches: Kloser's music covers wide-ranging styles and apes all of them effectively but a closer look reveals that, track by track, it is totally bland

and offers little in the way of unifying factors.

Director Rusnak states in the liner notes, "Harald's music never overwhelms or punishes the audience with some generic cues aiming merely for effect." This accurately describes the music on the CD—provided that the word "never" is replaced with the word "constantly." Listening to this music is truly overwhelming and punishing. The cues are as generic as possibly imaginable. Kloser consistently lifts from third-generation temp-track material ranging from *Aliens* to *Waterworld*. The first track of the album sounds like Silvestri in generic mode doing Horner. Three minutes into track three we are treated with a mixed-meter James Newton Howard action sequence which was already based off of Goldsmith's work. At least Howard's take went someplace marginally different. Alas, even Christopher Young's recent work (already largely temp-influenced) shows up in this score.

The material in Kloser's work that one might argue is at all original is basically laced with clichéd TV drama changes and arpeggiation patterns, programmed rhythm sections and various source settings and textures. The descending line in "Jane's Theme" is about as unremarkable a main melody as one could possibly have, even if it is used throughout the score as an attempt at unity amidst a mess of different styles. Kloser attempts to bring an edge to his score with a techno track and a propulsive *Aliens*-plus-backbeat track but fails to do more than shock the listener into a different venue. He also tries to add an artificial importance by using the Vienna Boys Choir. The strength of this album may be the group of three swing tracks in the heart of the CD.

If there is anything good to be said about this score it is that the production is all right and the German orchestra isn't as bad as one might expect. The small print inside the CD booklet reveals that Thomas Wanker is co-credited as composer.

—J.W. FSM

By John Bender

Into the Dark Pool, Again

IT'S BEEN A WHILE SINCE I'VE VISITED THESE STRANGE, MURKY WATERS, BUT, LIKE THE "NESSIE-HUNTERS" ARE SO FOND OF SAYING ABOUT SCUBA DIVING THEIR BELOVED LOCH, "IT'S SCARIEST THE FIRST TIME." CHECK OXYGEN TANKS AND REGULATORS, WE'RE GOING IN! • IN EARLIER INSTALLMENTS OF SOUNDTRACK RELATED (FSM VOL. 1, NO. 69 AND VOL. 2, NO. 2) WE NOSED AROUND THE TOPIC OF THE HOT RETROGRADE MOVEMENTS IN ALTERNATIVE MUSIC.

They were then, and still are, a viable concern for the fringe segment of the music industry. I was speaking with a record producer recently and our conversation exposed some of the complexities concerning all that has evolved from the *heavily* film music-influenced bachelor-pad/lounge/easy and exotica trends. (For the sake of convenience, permit me to label all of the above styles as simply "adult alternative," or, better still, "retro-AA." Thanks.)

A bit of a bog, really, and it almost doesn't matter where one starts to excavate. Take, for example, acid jazz, a branch of retro-AA. A prime exponent of this style would be Corduroy (their best CD: *Dad Man Cat*). Acid jazz is an occasionally hopped-up contemporary "exotica" bastardization of traditional jazz. Corduroy are, in my opinion, playing around with the raw substance of Sergio Mendes ('66) and Lalo Schifrin. As for the band's film music affiliations (aside from Schifrin), in print it's gonna be easiest just to present the names they've given to some of their instrumentals: "The Girl Who Was Death" (Italian giallos), "How to Steal the World" (*The Man from U.N.C.L.E.*), "Harry Palmer" (*The Ipcress File* by John Barry), "Six Plus One" (*The Prisoner*). From these four titles it's obvious that the young musicians of Corduroy are passionate about many of the same things as a lot of 30-and-older soundtrack collectors. I think some other

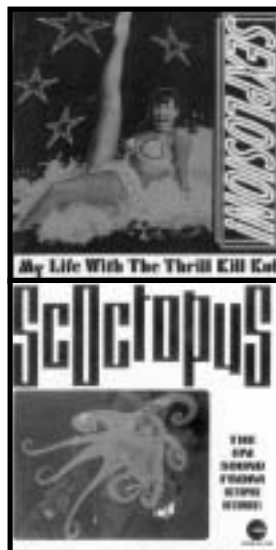
more mainstream alternative bands, such as the Cardigans, are tenuously connected to Corduroy via shared influences. The Cardigans are most certainly bumping into retro-AA with their subtle '60s TV aesthetic.

The Beastie Boys, a more hard-core, mainstream (sort of) rap/R&B band, have plunged their young white hands into the '70s blaxploitation pie and pulled out a plum of a career for themselves. To prove I'm not just barking up Monica Lewinsky's pants leg may I be so bold as to suggest that

you check out their cool instrumental CD, *The In Sound from Way Out?* The Boys' music videos shed further light on their retro-media inclinations. On MTV one can find overt and wacky "Beastie" takes on *Mannix* and *Starsky and Hutch*, and on Japan's favorite giant alien from Nebula M78, *Ultraman*!

Into the Pop Blender

Another technique being employed by a stylistically diverse number of instrumental and vocal groups, and one which affiliates them with retro-AA, is "cinema-sampling." The gimmick, which when done properly can be extremely entertaining, involves building any form of pop riff around a flavorful snippet of score and/or dialogue from a '60s or '70s exploitation masterpiece. Without a doubt the most intense and outlandish example of this (and one of the first—1992) is a release called *Sexplosion!* by Buzz McCoy and Groovie Mann, aka My Life with the Thrill Kill Kult. The Kult's powerful, dangerous, and wonderfully erotic sounds would not exist if not for the stimulus of exploitation cinema—its rousing images, rude, unapologetic rhetoric, and frequently exciting music. "Mood No. 6" from *Sexplosion!* uses a mesmerizing loop of John Barry's underwater flute motif for *Thunderball* as the primary color to support some strangely subdued narration, a Jerry Springer-style confession of sexual infidelity



and depression.

The following track on the CD, called "Sexplosion," begins with a news anchor-type doing a deadpan interpretation of an early '60s sex film voice-over. He intones: "Sex. Sex is perverted and sick." The throbbing music then sweeps him aside. The mid-section of "Sexplosion" is firmly held aloft by Barry's brass stinger from the *Thunderball* main title. Another track, "Sex on Wheels," employs a faithful rendering of Barry's other legendary brass bellow, that from *Goldfinger*. Probably

the best piece on *Sexplosion!* is "Mystery Babylon." Its seamless melding of lyrics, lifted passages of adult movie dialogue, and original music is a dreamy rush to experience—a joyfully naughty work of art. The composition, voiced via trumpet and piano, is a droning, dripping, slithering mix of Alex North's *Streetcar* and Barry's *Body Heat*. I'm fairly certain *Sexplosion!* is still available, and you can't miss it; someone was hip enough to put Betty Page on the front.

Of late one of the more popular venues for purveyors of retro-AA is library music. Very quickly, and assuming most readers already know what this is, library music exists as various forms of incidental mood music, either original or recycled from previous soundtracks, which is sold or rented in packages to be used as score material for industrial films, low-budget movies, commercials, radio or your video of your brother-in-law's wedding—you name it. The original *Night of the Living Dead* was skillfully tracked with library material; *Monty Python and the Holy Grail* is another classic example. A lot of this stuff, and there is a ton of it, used to hit the streets as vinyl—odd-looking records in nondescript jackets with little or no artwork. During the '60s the work of today's biggest names could be found on these collections—Barry and Morricone to name just two. However, there were many talented musicians who, remaining anonymous, labored long and

"Oh,
what a
twisted web
we spin,
whenever
it is film
music with
which we
begin!"

hard writing lots of good music for the firms who sold these packages. In particular, the Europeans are currently doing a pedal-to-the-metal job of re-releasing heapings of library output in the guise of hot and sultry retro-AA.

Setting the Scene—From the Vaults of KPM (Groove Attack GAP 029-CD, 22 tracks, 67:51) is a German release featuring a mix of British and French composers (KPM was a large library music outfit). Rogerio Duprat, Francis Coppieters, John Cameron, Alan Parker and others present a gathering that's a bit more advanced than some of the other CDs of this type. The melodies and arrangements, all fairly complex, stay in orbit around three major pulse points: blaxploitation, urban jazz, and television fare along the lines of Dave Grusin's *The Name of the Game* and *It Takes a Thief*. My favorite associations from this disc: "Heat Haze," conjures up images of Harry Callahan on the job, and "Rio Back Street" kicks off sounding like a Latin-flavored version of Goldsmith's great jazz work for *The Twilight Zone*. The producers offer no real liner notes, but it appears as though all of the selections were culled from the library music record collection of Klaus Kassenpecher. Way to go, Klaus.

A quite recent release, *Scotopus* (Schema SCEB 901 CD, 17 tracks, 50:26) is, as are many of the Italian collections, a showcase for small jazz compositions based on African American influences. Mostly cool stuff—lots of Hammond organ. The big surprise *Scotopus* held for me was "Verso L'Infinito." This is a rare and tantalizing example of Alessandro Alessandroni working unfettered with his famous choral group, I Cantori Moderni. The Cantori were formed, trained and conducted by Alessandroni, and they are an integral part of countless Italian film scores. "Verso L'Infinito" is the first opportunity I've had to hear Alessandroni conducting his beautifully voiced "children" as they perform one of his own works, and it's marvelous. Aside from some percussion and bass, the men and women realize Alessandroni's striking melody a cappella. His musical concept is a cross between 2001 and Duke Ellington—futuristic elegance.

Hardly any European retro-AA collections escape without at least one tip of the hat to the mighty *Vampyros Lesbos* sound, and *Scotopus* has "Maze." The cue goes great with this CD's superb cover montage: beautiful maidens painted in the hottest colors of the sun, dance in an icy blue infinity, and superimposed over this is the strangely erotic and transparent silhouette

of an octopus. The spirit of Maurice Binder obviously lives on.

A two-volume anthology from Germany, *Pop Boutique: A Sophisticated Selection of Unreleased Soundtrack Tunes* (Spinning Wheel SW-CD 1001, 12 tracks, 58:54 and SW-CD 1003, 16 tracks, 42:15) seems to have been put together using finds dug out of a bulging record collection, just as with *Setting the Scene*. For these CDs they used Peter Joppich's big stash of Sonoton sound-library platters. Overall this two-disc sampling delivers a consistently smooth mid-tempo funk-jazz back-drop. The two best tracks on the first volume are "Revolver" by Alan Lewis and "Don't Play That Game Pt. 2" by Klaus Weiss. Both are nihilistic anthems for cinematic dark knights. "Revolver," in particular, would have been better in *Dr. No* than some of what Monty Norman came up with. The two best tracks on the second disc are "Shere Khan" and "Bali Girl," both by Nino Nardini. Now this is weird, but "Bali Girl" snaps us right back to Monty Norman and *Dr. No*. Nardini's "Girl" is quite comparable to the good stuff Norman created for Bond's first outing, like "The Island Speaks" and "Dr. No's Fantasy." "Shere Khan" is in the same ballpark, but the addition of velvety Les Baxter-style strings keeps it from being a perfect match.

You Don't Know Jack?

More rock-oriented, and also more highly evolved than all of the previously mentioned recordings, is *Dance and Mood Music by Jack Arel* (Gravure Universelle CDV 2831, 21 tracks, 65:52). The liner notes proclaim: "This is Library music! This ongoing aural experiment is beamed into your homes through your television sets every day. Only now are we beginning to realize the awesome power and influence of the Music Library." Wow. Even though there's some truth in that hyperbole, it makes library music seem scary, like Cronenberg's *Videodrome* signal.

The tracks on this release had their genesis in 1966. At that time Jack Arel struck a deal with the French Chappell Library label—they would pay him a handsome



Lobbycard for German erotica:
Danger in Go-Go Boots.

sum to compose original orchestral themes loosely based on American jazz, rock and R&B. Over a five-year period Arel successfully collaborated with Jean-Claude Petit (the film composer) and Pierre Dutour to produce a wide range of cinematic underpinnings. The best tracks are: "Ahmedabab Theme," "The

Man from Nowhere" (mystical orchestral rock—Carlos Castaneda), "Jungle Soul" and "Planification." That last cue is only 1:13, but it's a wicked, perfect groove, fashioned of a simple but potent guitar line that brews up an exhilarating sensation of pulp drama, like having a gun held to your head by a nicely groomed fellow who just happens to be wearing a truly superb cologne. This kind of music forces you to make movies inside your head.

Like any good host at a Film Music-Related Party, I've saved the big fun for last. How's this hit ya': *Nymphomania: A Collection of Sexy European Go Go Music from the '60s* (Sexy Hexy SH 301 CD, 15 tracks, 44:19). Nostradamus himself couldn't have predicted that something like this would ever be released. Once again, what we're looking at is a gathering of lost goodies lifted from some huge and strange vinyl collection. The source LPs probably belong to a German or Austrian collector because most of the tracks are from '60s German "art-house" or adult movies. I suppose this film fare is just about the same strain of sexy and silly that Gert Wilden was scoring over 30 years ago (*Schoolgirl Report*; see Vol. 2, No. 4). The music presents quite a quality spread. There's god-awful crap like "Geisterreiter," a nauseating organ and synth rendition of the 1950s Vaughn Monroe hit, "Ghost Riders of the Sky." The opposing pole is represented by desirable and bizarre esoterica such as "Pink Carpet" by Juliette LeBlanc. LeBlanc's piece is dominated by a relaxed but staccato rhythm tapped out on a Hammond. Beyond this the "Carpet" is righteously layered with harmonic flesh and blood through the use of sub-Edda male/female vocalese. The two voices nicely define the melody: a

Capture
the spicy
excitement
and
adventure of
pre-hardcore
erotica—it's
guilt free
and fun!

clean, unpretentious effort which perfectly captures the feel of spicy excitement and adventure that epitomized pre-hardcore erotica—guilt free and fun!

In between the crud and the cream (80% good stuff) there are a few unbelievably wacky oddities. "Madchen Die Sich Selbst Bedienen" is the actual audio track of a German erotic film trailer, and it's a riot! You hear an announcer (imagine James Earl Jones), speaking Deutsch of course, and undoubtedly purveying priceless but soiled embroidery along the lines of: "The human organism—who can know the fullness of its sexual energies? Be warned—our film will shock and surprise you with its bold probings into the most forbidden recesses of raging desire!" Betwixt such solemn rants there are the sounds of a couple "doing it," as they say. But then again, it's just a CD, and I don't speak the language, so I suppose it could be anything. Maybe it's really just a recording of a young couple struggling to put together their new bookcase (in the nude). In any case, the music that shares space with all this flappedoodle nonchalantly swings along, sounding for all the world like, I swear, the old Carson *Tonight Show* theme.

Then there's "Young Stud" by Klaus and Uschi. The theme, per se, is a competent bit of light jazzy swagger, kinda like Coleman's "Playboy's Theme." As it proceeds, Klaus and Uschi exchange an ongoing stream of suggestive but cheesy banter. This is very much in the tradition of those old, unintentionally campy "adult party" records by the likes of Dusty Warren or Bella Barth. Klaus: "He's ridiculous!" Uschi: "He's wonderful!" Klaus: "That's unfair! He's an idiot, an exhibitionist!" Uschi: "He's a dream... Oh! My sweet gangster!" Klaus: "Very funny. He's disgusting."

You can purchase *Nymphomania*, and many other CDs from the Bizarro world, through Tom at Other Music (212-477-8150). Oh, by the way, my copy of *Nymphomania* came with a lobby card for *Danger in Go Go Boots* that pictured (in glossy color) the always-stunning Ingrid Steeger, and it also had a ticket to a *Vampyros Lesbos* party at the XVI Club in Manhattan. I didn't get to go. Well, that's not true. I could've gone but I was afraid.

Upcoming in Soundtrack Related

Two contemporary classical symphonies, one based on the *Superman* comic book, the other on the Italian spaghetti western sound. Also, what would you do if you bought a trunk at an estate sale, which you later discovered to be filled with hundreds of film music LPs? Find out about one man's answer to that question in... *The Dark Pool!* FSM

A Harmonic Conference

DIRECTORS & COMPOSERS DISCUSS PEACEFUL COEXISTANCE

4TH ANNUAL FILM & TV MUSIC CONFERENCE

The Society of Composers and Lyricists and *The Hollywood Reporter* co-sponsored panel discussions on April 10, 1999, at the DGA building in Los Angeles. Director and musician **Mark Rydell** (a three-time collaborator with composer **John Williams**) delivered the keynote address on the importance of following your dreams (*below*).



President **Mark Watters** (Society of Composers and Lyricists) discussed "The Director/Composer Relationship" with *Armageddon* composer **Trevor Rabin** and director **Michael Bay** (*above*).



Editor/composer **John Ottman** and director **Bryan Singer** discussed their longtime collaboration (*The Usual Suspects*, *Apt Pupil*) and future projects including *The X-Men* (*right*).



W.G. Snuffy Walden (composer of *Providence*, second from right), **Jonathan Wolff** (composer of *Seinfeld*, far right) participated in a mock negotiation with top industry dealmakers in the panel entitled: "TV Composer Deals: The Real World of Negotiations." (They don't call it The Industry for nothing....)

clean, unpretentious effort which perfectly captures the feel of spicy excitement and adventure that epitomized pre-hardcore erotica—guilt free and fun!

In between the crud and the cream (80% good stuff) there are a few unbelievably wacky oddities. "Madchen Die Sich Selbst Bedienen" is the actual audio track of a German erotic film trailer, and it's a riot! You hear an announcer (imagine James Earl Jones), speaking Deutsch of course, and undoubtedly purveying priceless but soiled embroidery along the lines of: "The human organism—who can know the fullness of its sexual energies? Be warned—our film will shock and surprise you with its bold probings into the most forbidden recesses of raging desire!" Betwixt such solemn rants there are the sounds of a couple "doing it," as they say. But then again, it's just a CD, and I don't speak the language, so I suppose it could be anything. Maybe it's really just a recording of a young couple struggling to put together their new bookcase (in the nude). In any case, the music that shares space with all this flapdoodle nonchalantly swings along, sounding for all the world like, I swear, the old Carson *Tonight Show* theme.

Then there's "Young Stud" by Klaus and Uschi. The theme, per se, is a competent bit of light jazzy swagger, kinda like Coleman's "Playboy's Theme." As it proceeds, Klaus and Uschi exchange an ongoing stream of suggestive but cheesy banter. This is very much in the tradition of those old, unintentionally campy "adult party" records by the likes of Dusty Warren or Bella Barth. Klaus: "He's ridiculous!" Uschi: "He's wonderful!" Klaus: "That's unfair! He's an idiot, an exhibitionist!" Uschi: "He's a dream... Oh! My sweet gangster!" Klaus: "Very funny. He's disgusting."

You can purchase *Nymphomania*, and many other CDs from the Bizarro world, through Tom at Other Music (212-477-8150). Oh, by the way, my copy of *Nymphomania* came with a lobby card for *Danger in Go Go Boots* that pictured (in glossy color) the always-stunning Ingrid Steeger, and it also had a ticket to a *Vampyros Lesbos* party at the XVI Club in Manhattan. I didn't get to go. Well, that's not true. I could've gone but I was afraid.

Upcoming in Soundtrack Related

Two contemporary classical symphonies, one based on the *Superman* comic book, the other on the Italian spaghetti western sound. Also, what would you do if you bought a trunk at an estate sale, which you later discovered to be filled with hundreds of film music LPs? Find out about one man's answer to that question in... *The Dark Pool!* **FSM**

A Harmonic Conference

DIRECTORS & COMPOSERS DISCUSS PEACEFUL COEXISTANCE

4TH ANNUAL FILM & TV MUSIC CONFERENCE

The Society of Composers and Lyricists and *The Hollywood Reporter* co-sponsored panel discussions on April 10, 1999, at the DGA building in Los Angeles. Director and musician **Mark Rydell** (a three-time collaborator with composer **John Williams**) delivered the keynote address on the importance of following your dreams (below).



President **Mark Watters** (Society of Composers and Lyricists) discussed "The Director/Composer Relationship" with *Armageddon* composer **Trevor Rabin** and director **Michael Bay** (above).



Editor/composer **John Ottman** and director **Bryan Singer** discussed their longtime collaboration (*The Usual Suspects*, *Apt Pupil*) and future projects including *The X-Men* (right).

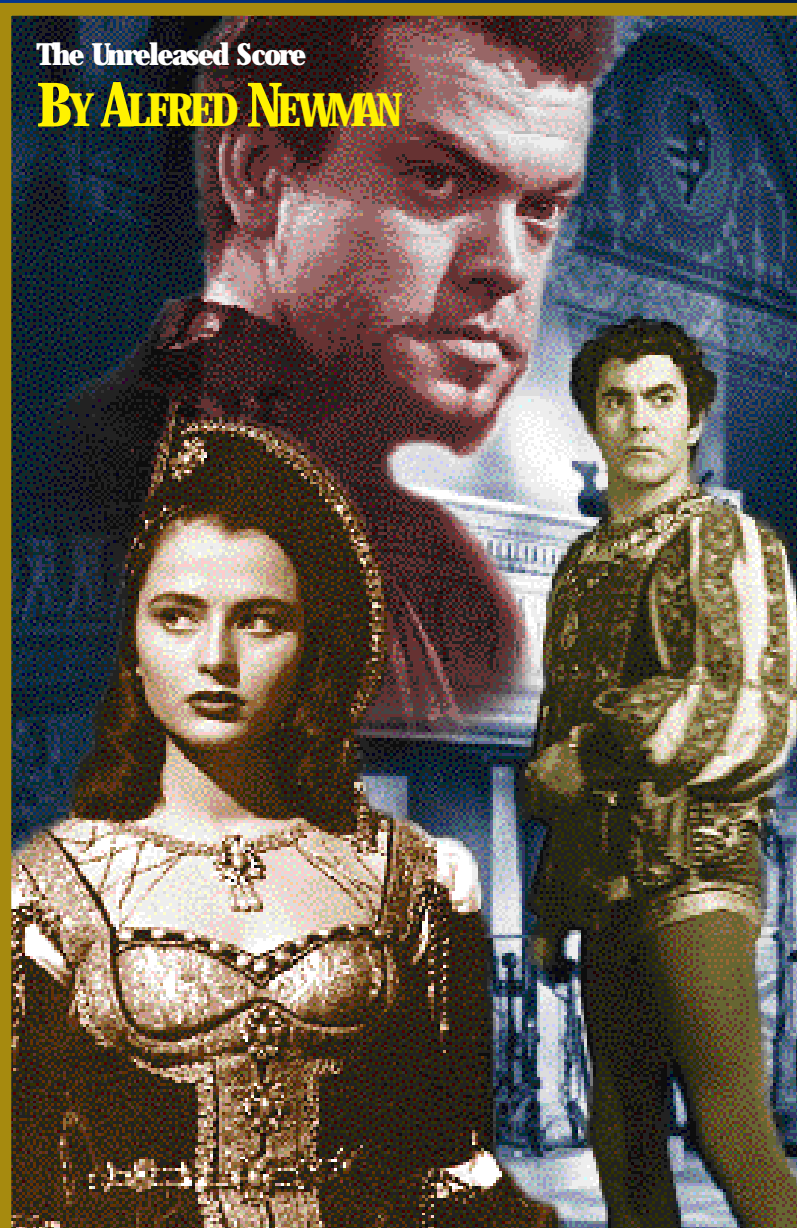


W.G. Snuffy Walden (composer of *Providence*, second from right), **Jonathan Wolff** (composer of *Seinfeld*, far right) participated in a mock negotiation with top industry dealmakers in the panel entitled: "TV Composer Deals: The Real World of Negotiations." (They don't call it The Industry for nothing....)

The Unreleased Score
By ALFRED NEWMAN

PRINCE of FOXES

One-time pressing of 2,000 copies



If Erich Wolfgang Korngold served as the supreme musical accompanist to Errol Flynn's swashbucklers at Warner Bros., Alfred Newman performed the same duties, and with equal zeal and skill, for the dashing Tyrone Power costume epics at 20th Century-Fox. Throughout the 1940s, Newman scored *THE MARK OF ZORRO*, *SON OF FURY*, *THE BLACK SWAN*, *PRINCE OF FOXES* and *CAPTAIN FROM CASTILE*. And yet, except for *CAPTAIN FROM CASTILE*, these soaring, colorful scores from Fox's chief composer have been largely neglected.

In this second Golden Age Classics release from FSM, that half-century of neglect is at last being addressed with the release of all surviving tracks from *PRINCE OF FOXES*, and in bracing stereophonic sound. Regarded by many as Newman's masterpiece at Fox (acclaim for *THE SONG OF BERNADETTE* and *CAPTAIN FROM CASTILE* notwithstanding) and long requested from the Fox archives, *PRINCE OF FOXES* harks back to his epic score *THE HUNCHBACK OF NOTRE DAME*, capturing the dawn of learning and spiritual renewal symbolized by the Renaissance, yet at the same time conjuring up the evil inherent in all tyrants.

Concerning a young soldier-of-fortune (Power) who joins up with black-hearted Cesare Borgia (Orson Welles) to do his wicked misdeeds, only to succumb to love and honor along the way, *PRINCE OF FOXES* proved to be one of the studio's less successful box-office efforts in post-war America. And yet, there is much to recommend, including Newman's unusually visceral score, boasting a spirited heroic theme for the artist-turned-adventurer which the composer cleverly dissects in order to show the impulses and dilemmas churning within him. In addition, this often darkly atmospheric original soundtrack include several minutes of music trimmed from the film and heard here for the first time.

In addition to rare stills from Fox archives, the liner notes by Bill Whitaker's provide a history of the film, a look at Newman's role overseeing Fox's remarkable music department, an analysis of the score and a definitive explanation of how stereo tracks for this and other Fox soundtracks came to be in the 1940s. \$19.95 plus shipping

Track Listing

1. Prelude	1:33	14. Into Battle	4:27
2. Romance on the Gondola	0:39	15. Death of His Excellence	0:45
3. Ferrara	0:29	16. The Truce	3:36
4. Royal Court	1:26	17. The Duke's Offer	1:59
5. Madonna	4:41	18. The Duke's Entrance	0:48
6. Onward March	0:53	19. The Banquet	1:08
7. The Chapel	1:22	20. Of Peasant Birth	3:13
8. The Fortress	1:13	21. Madonna Imprisoned	1:35
9. Death Plot	1:05	22. The Rescue	4:38
10. The Painting	2:18	23. Finale	1:11
11. Madonna's Portrait	1:30	24. Song of Venice	2:34
12. Festival of Spring	1:57	total time:	46:39
13. Attempted Assassination	1:06		

Album Produced by
Nick Redman & Rick Victor

**Next Month: A rollicking
Elmer Bernstein western!**

**Composers for Upcoming Releases:
Jerry Goldsmith... and Jerry Goldsmith!**